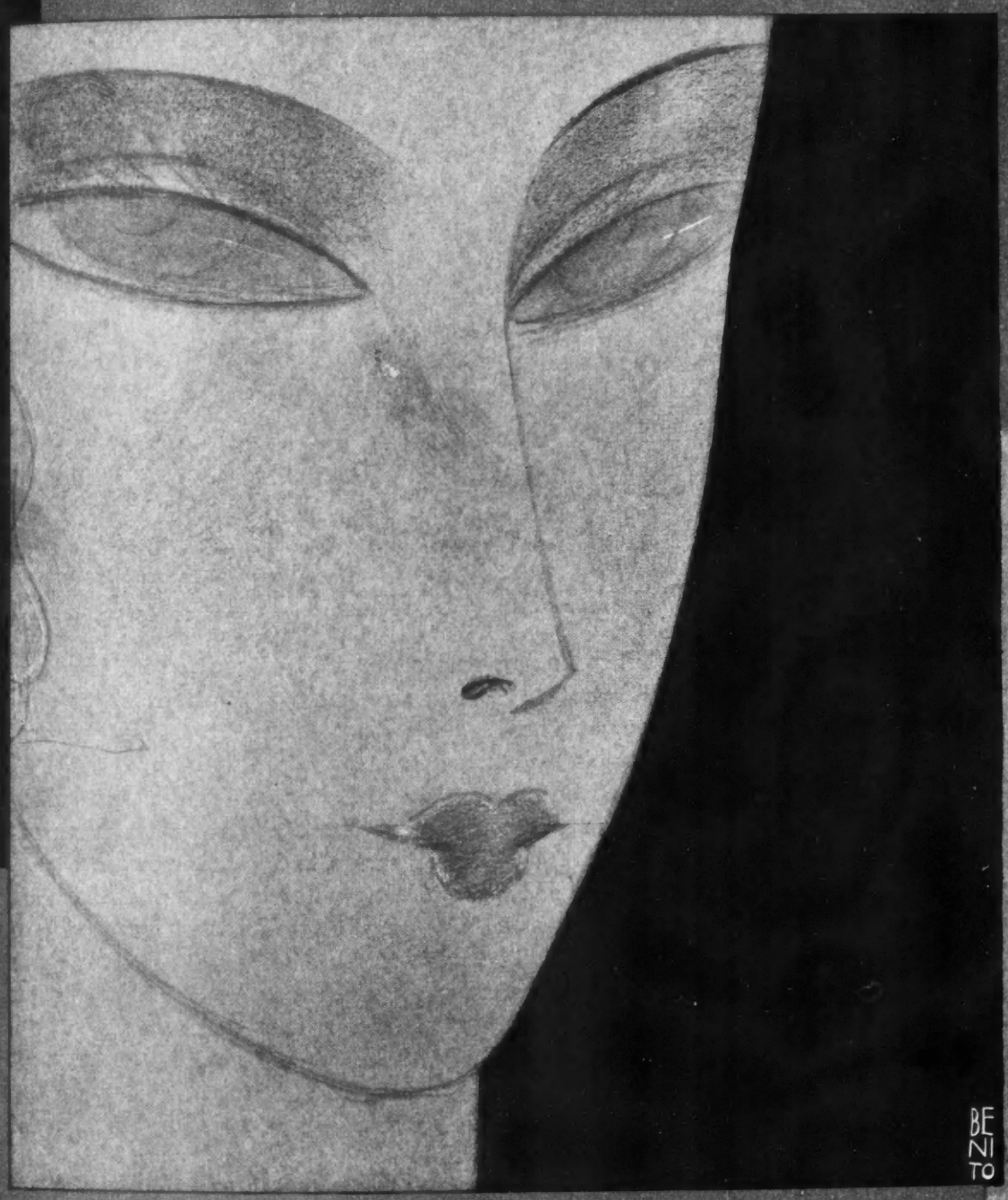
VOGUE



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PRICE 35 CENTS

INVEST IN LIFETIME LIVING COMFORT

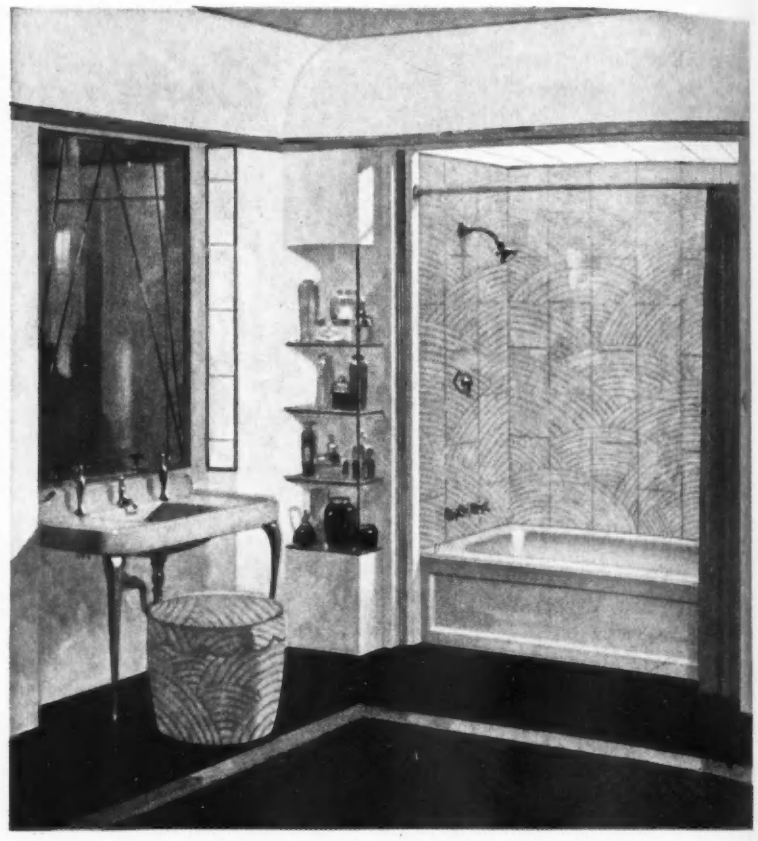
Is your home comfortably warm in every room? . . . If not, the best investment you can make is an American Radiator heating plant. It will pay you cash dividends in fuel saved; it will pay dividends more valuable than cash, in comfort and convenience, in cleanliness and health, in happiness for the whole family.

With an "Ideal" Redflash Boiler in the basement, "American" Corto Radiators upstairs, and "American" valves and accessories, you are assured of clean and healthful warmth in every room all winter long, year after year. And the fine appearance and cleanliness of the "Ideal" Redflash Boiler makes possible a livable basement for work or play.

You can enjoy the advantages of this "All American" heating plant while you pay for it—and while it is paying for itself in the fuel it saves.

Completely installed in your home for approximately $75 per room . . . Small monthly payments over a period of two years.

For details, just mail the coupon that appears below.



"Standard" PLUMBING FIXTURES are made in these colors: T'ang Red, Ionian Black, Ivoire de Medici, Clair de Lune Blue, Rose du Barry, Ming Green, Royal Copenhagen Blue St. Porchaire Brown, Meissen White and Orchid of Vincennes.

Just as the development of the "Ideal" Redflash Boiler made possible an attractive, livable basement, so the creation of finer forms and beautiful colors for "Standard" Plumbing Fixtures made possible the bathroom that is as decorative as it is useful.

The beauty of "Standard" Plumbing Fixtures has inspired a new interest in the possibilities of the bathroom as a modern interior, its architectural design, its furnishing, its decoration.

These possibilities are suggested by word and picture in the book "Standard" Plumbing Fixtures for the Home", a book of beautiful bathrooms and complete information about every plumbing fixture needed for the home. You are invited to write for a copy of this book and to visit a "Standard" Showroom where you can see the new plumbing fixture designs in the new "Standard" colors.

All "Standard" Plumbing Fixtures, regardless of price, are available in the new colors and may be purchased on convenient payments.

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In the "All American" heating plant each part is designed for perfect teamwork. It comprises: an "Ideal" Boiler, "American" Radiators and Accessories (Airid Air Valves, In-Airid Air Valves, Arco Packless Valves), Hotcoil, Kolflash or Excelso Water Heater.

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

40 WEST 40TH STREET, NEW YORK

SHOWROOMS IN ALL PRINCIPAL CITIES

The Heating and Plumbing Finance Corporation, subsidiary of the American Radiator and Standard Sanitary Corporation, affords the best facilities for the purchase, by convenient payments, of the products of this organization.

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AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
40 West 40th Street, New York

I AM INTERESTED IN RECEIVING:

☐ Interesting book with illustrations in color "Standard" Plumbing Fixtures for the Home".

☐ Particulars of your convenient payment plan, by which my home may be equipped with American Radiator Heat for approximately $75 a room.

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My name is----------

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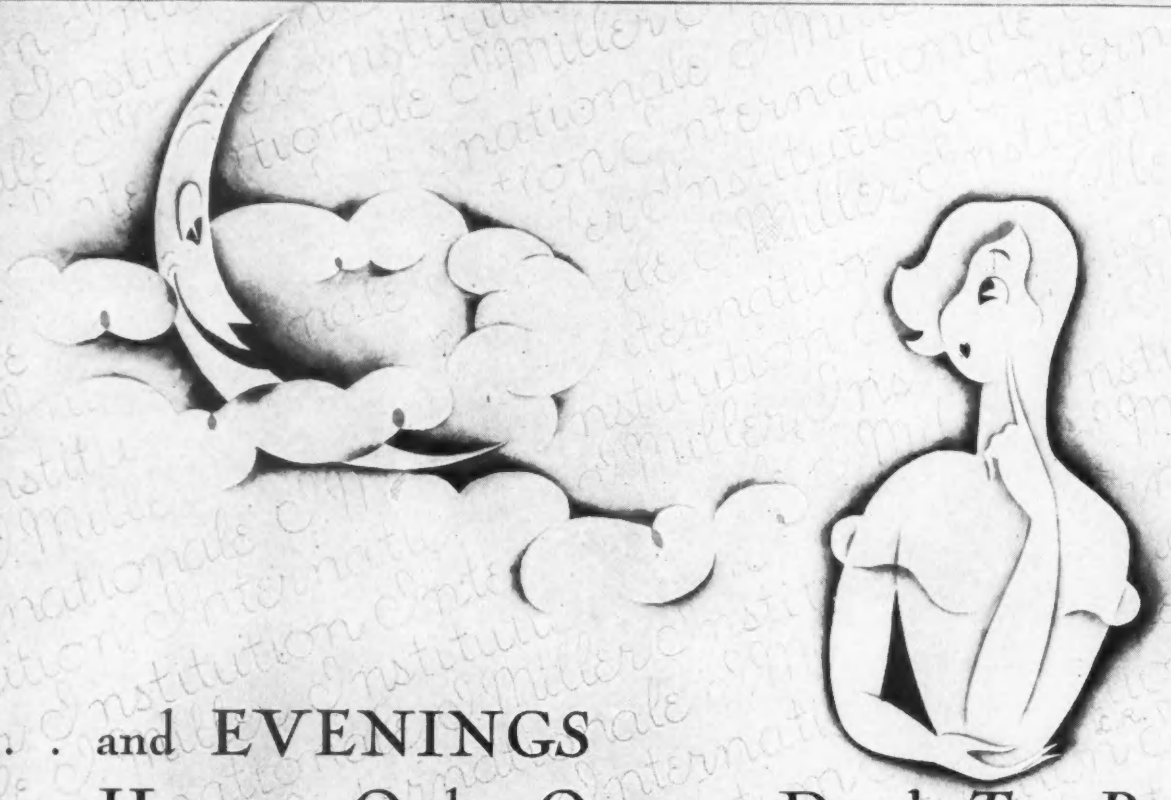

. . . and EVENINGS
Happen Only Once a Day! *Too Bad!*

If any woman ever needed an excuse for wearing evening clothes, these lovely evening slippers by I. Miller would provide it . . . In illustrating them we ourselves hesitated between the glory of multi-colored brocades, the demureness of white and silver and the classic dignity of moire . . . And so we showed all three!

Yet these are merely examples of the many lovely effects for evening that await you at I. Miller shops and agencies, in every important city in America! . . .

The OPERA
In multicolored brocades, gold and silver-threaded, with heel of gold or silver kidskin.

The T-STRAP SANDAL
In black or white silk moire, with delicate piping of gold or silver kid.

The ONE-STRAP
In exquisite lamay cloth with decoration and slender heel of gold or silver kidskin.

I. MILLER
Beautiful Shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES

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BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK

IT IS SMART TO REMEMBER

in this season of fitted fashions, that nowhere else in the world can one find corsets that will do as much for the figure as these designed in Bonwit Teller's own studios in Paris. . . . Sketched left to right respectively.

175.00 90.00 115.00

Corsets . . . Fourth Floor

PARIS PHILADELPHIA LONDON

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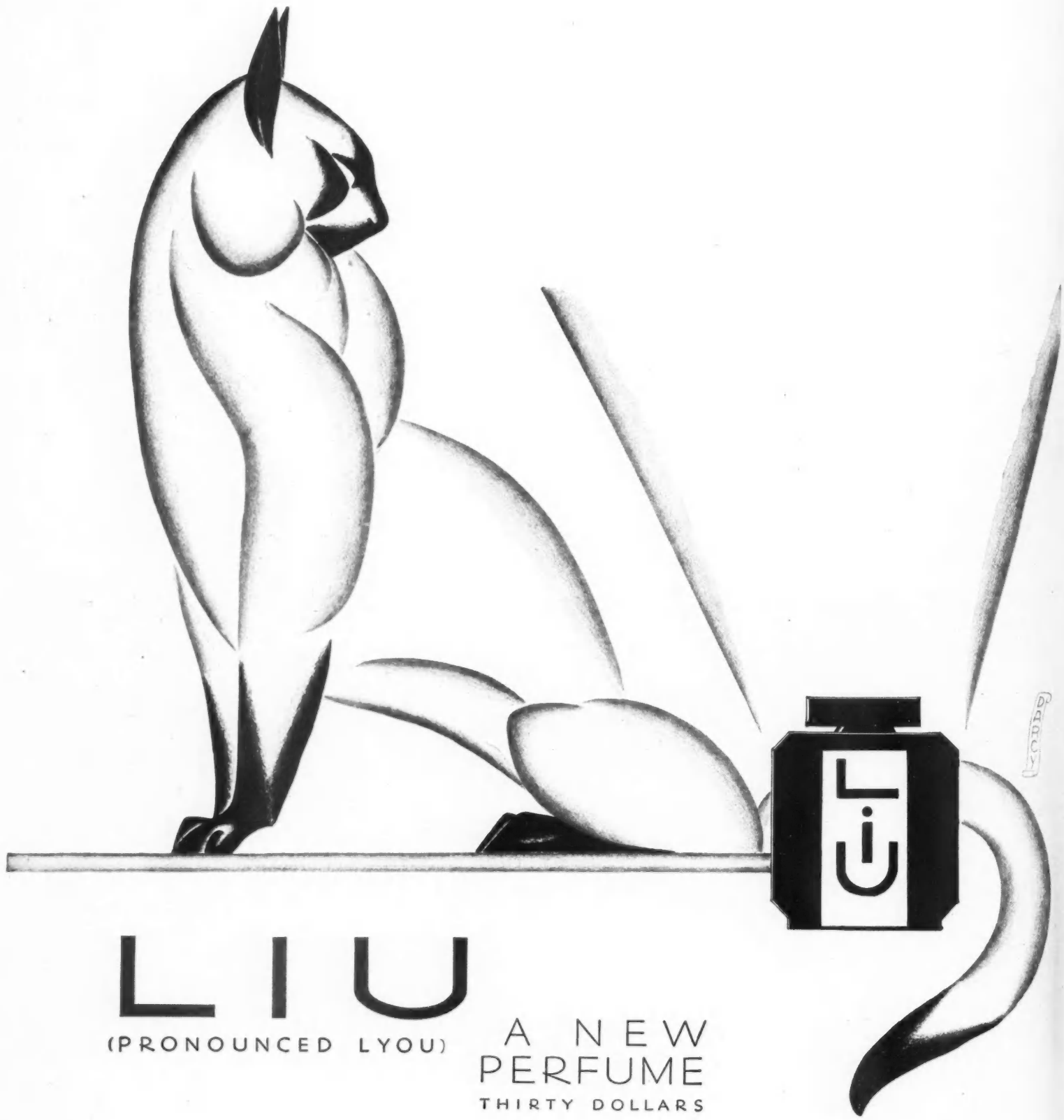

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(PRONOUNCED LYOU)

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THIRTY DOLLARS

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GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

Thirty-Five Dollars is the price which Bedell Emphasizes for these charming

Gowns...Parisian Adaptations

SATIN . . . MOIRE . . . TULLE . . . NET

Because one is as authentic as the other, Mildred Louise Bedell divides her preference among Satin, Moire, Tulle and Moire and Net for the Formal *Autumn Festivities*

Bedell presents these exquisite new silhouettes in black, white, egg-shell and evening colors

$35

At all Bedell Fashion Shops from Coast to Coast

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Lovelier skin . . lovelier contours . . *day by day!* FRANCES DENNEY offers them to you through three wonderful preparations she has created for simple and delightful home treatments.

Her *Cleansing Cream*—soft and fragrant—that cleanses the deepest pores and leaves the skin exquisitely smooth and clear.

Her *Herbal Skin Tonic* that quickens the circulation, invigorates the cells and imparts new life and glow to the complexion.

Her *Tissue Cream* that reaches deeply into and nourishes the underlying tissues, and that helps wonderfully in restoring and firming lovely contours.

These same exquisite preparations—made only of the finest oils, balsams and herbal roots—have been used successfully for years by Philadelphia's loveliest women—distinguished patrons of the FRANCES DENNEY Salon.

MISS DENNEY now makes them available to women everywhere through selected stores in each city. A letter to MISS DENNEY in Philadelphia will bring you the name of the store nearest to you. Also a copy of her attractive little book—"The Affairs of Beauty."

FRANCES DENNEY
PREPARATIONS

DENNEY
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DENNEY
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GOLFLEX

THIS Golflex dress of willowy jolly crepe, inspired by Patou, moulds the new silhouette to the whim of its wearer. The waistline may be high—or only slightly so, adjusting with the belt . . . the flaring skirt hints a fullness but never mars slimness . . . the tantalizingly feminine jabot encores the formal by displaying always the distinguished detail of a Golflex tailleur. Created and distributed in the United States by Wilkin & Adler, Incorporated, 500 Seventh Avenue, N.Y.C., and in Canada by Gould Samuel & Company, Montreal. Shown by Best & Co., N. Y. C., and by Golflex dealers throughout the U. S. and Canada. $39.50

bleu de chine...fragrance of flowering lotus

first of isabey's floral odeurs . . . most famous of all parfums d'isabey . . . is bleu de chine. provocative . . . alluring . . . rich with the fragrance of flowering lotus . . . bleu de chine is also presented in the exquisite and skin-smoothing isabey face powders — in naturelle, rachel, ocre, mauresque.

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in the greek legend, the lotus flower (bride of the nile) is the body of a lovely nymph who, deserted by *alcides*, flung herself into the river and was drowned. ever from that hour the lotus flower blooms in waxen beauty on oriental rivers—its pastel-toned blossom quivering in the dawn — the fragrant reincarnation of the tragic nymph.

Precious furs like precious jewels depend greatly on their "treatment"—a connoisseur considers the setting of a jewel as important as the jewel itself—and that small but distinguished group whom we style "our leaders of fashion" consider Jaeckel line and Jaeckel workmanship, just as important as Jaeckel furs.

JAECKEL

FORTY-FIFTH STREET AND FIFTH AVENUE, NEW YORK

LIGHTNING CLOX
FOR THE DRESSMAKER MODE!

Finery Lightning Clox flash along the paths of Fashion ...at the ankle! This interestingly fresh design strikes the smart note of frilliness... and repeats, in your stocking, today's uneven line of hat and hem.

Lightning Clox are $1.95...misty-sheer chiffon, delightfully clear in weave, made with Finery's expected loveliness. You'll appreciate this same quality in any Finery stocking you select, even though it costs as little as $1.25!

See Lightning Clox and the other freshly-fashioned Finery clocks and heels, in the correct new shades. You can be sure of fashion-freshness...because Finery shipments are made weekly to the shops. May we direct you to the nearest? . . . Address INTERSTATE HOSIERY MILLS, Inc., 232 Madison Ave., New York City

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This trade mark identifies stocking style

Finery Phantom Clox. A new stylish touch $1.95

Finery Triple-Tipt Heel. A fresh conception. $1.95

VICI kid

REG. U.S. PAT. OFF.

Will Hollingsworth

Longer skirts say "Smarter shoes!"

YOUR face may be your fortune—but your hemline shows your brains . . . When the eyes of the world are inches nearer the sidewalk than they've been for years—shoes are in the limelight. *And the colours must be right.*

For the new costume greens—brown or green shoes. For ensembles in red, brown or beige—brown shoes. For those in purple or dahlia tones—black or purple shoes. For blue costumes—blue shoes. For black—VICI black mat.

Specifically, VICI *advises:*

LIDO—full, warm, toasted brown. Excellent for greens with yellow and for medium browns.

CAIRO—deep, rich chocolate. Good with most reds and darker browns.

BOTTLE GREEN—smart with dark or blue-greens.

MARINE—standard for ensembles in blue.

BLACK MAT—the dull-finished version of black preferred by the sophisticates.

ROBERT H. FOERDERER, INC., Philadelphia. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston

The WRIST WATCH

Arrives

The Self-winding watch ticks a new fashion in.

The Perpetual Self-Winding Watch

Favored styles. Encased in white, green or copper gold. The absence of a stem will be noted. Unqualifiedly guaranteed. See your jeweler. Or write for prices and illustrated booklet No. 10, "From the Moving Shadow to the Self-Winding Watch."

Man's progress has been reflected in his devices for keeping time. It has been so from the first. The primitive man's engagements were few. Punctuality was no matter of moments. He would mark the time of his engagements by the phases of the moon, or by a pebble in the path of a shadow.

As men banded together, communal obligations made better timekeeping imperative. The sun-dial and hour-glass were evolved.

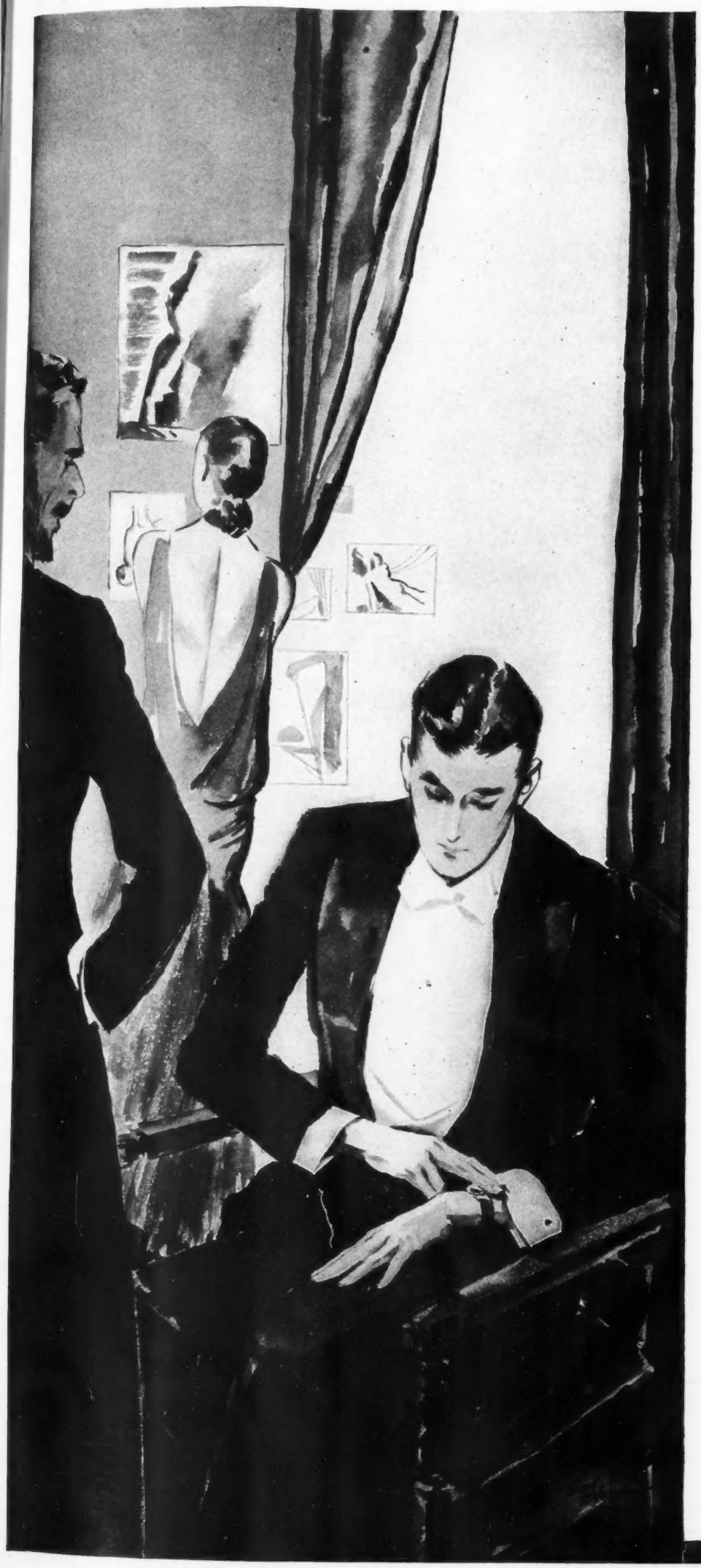
The Romans developed the Water-thief, or clepsydra, an instrument which told time in sunshine or shadow, and man was at last on the broad road to clocks and watches.

The Dark Ages intervened. With the coming of the Renaissance, it was as if a sleeping Europe rubbed its eyes, blinked and asked, "What time is it?"

Soon chimes would tell. De Vick invented the escapement. Galileo discovered the principle of the pendulum, and in 1500 Henlein made the first watch. Improvement now was rapid. The need found the man. Ocean navigation on a large scale needed the chronometer, and the chronometer was perfected.

Business and social life needed watches trim and accurate, and such watches were forthcoming.

Convenience on top of accuracy and beauty was demanded, and the wrist watch appeared. But the limit of improvement had not been reached. There remained the factor of human forgetfulness. Watches would run down. Nothing less than



a watch that wound itself was needed.

The Self-Winding Watch is here. Its immediate acceptance where acceptance sets fashion rests on its utility. The testimony of jewelers endorses its importance. Its movement incorporates every principle of accurate timekeeping, and to that movement has been added a perfected device for keeping it wound. It operates by the normal movement of the arm, and it cannot be wound too tight.

The great timepieces of old gave way as the scythe, the hand-loom, the hand-cranked car and the crystal set gave way, to other devices a step nearer perfection.

The Perpetual Self-Winding Watch is more than a Watch; it is a symbol of the Modern Day. The integrity of the Old is in it, and the convenience of the New.

The Perpetual Self-Winding Watch Company of America, Inc., 10 West 47th Street, New York City

L'HIRONDELLE

Knox is really a surprising editor of trends. Not of hats — of *trends*. From a dozen different sources all over the smart world, every week, Knox hears of the odd new things that important style is doing — studies each, analyzes all — winnows out the brilliant, the sound, the really inspired — discards the dubious, the dull, the "inexpensive." What people are wearing is far less interesting to Knox, the editor, than what the smartest people in Europe and America are just about to wear. When that is clear to the expert eye (and not before) Knox swiftly creates a *hat*.

So Knox created *L'Hirondelle*. In a single lovely gesture, it interprets four imperative *trends:* it is "off-the-face," it is wide-as-wide, it combines mischievous tweed with sleek felt, and it flares at one side. The latest things from Paris (when they come down the gangplank) will be *L'Hirondelle* —but if you're clever, you'll already be wearing it.

Its price is eighteen dollars.

Other Knox Hats $12.50 up.

Catalog of Knox Riding Hats for Women on request.

KNOX

HATS FOR WOMEN

711 FIFTH AVENUE, NEW YORK

and in the smartest shops throughout the country.

The uneven hemline by CAROLYN

THE uneven hemline... fulfilling the purpose for which fashion introduced it....always continuing the slender flow of the body lines... whether it curves gently... or dips acutely + + + *Beautifully* featured in the new *Carolyn Modes* because *Carolyn* is gifted in knowing the ways of fashion and is ably assisted in interpreting them authentically by a committee of over sixty nationally known fashionists.

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ARE VERY CONSERVATIVELY PRICED

Frocks and Gowns, $29.50, $39.50, $49.50. Fall and Winter Coats, $49.50—$69.50. Fall and Winter Ensembles, $69.50, $95.00. Junior Frocks, $25.00. Junior Coats, $49.50. Handbags, $5.00 and $7.50. Carolyn Underwear in a range of prices.

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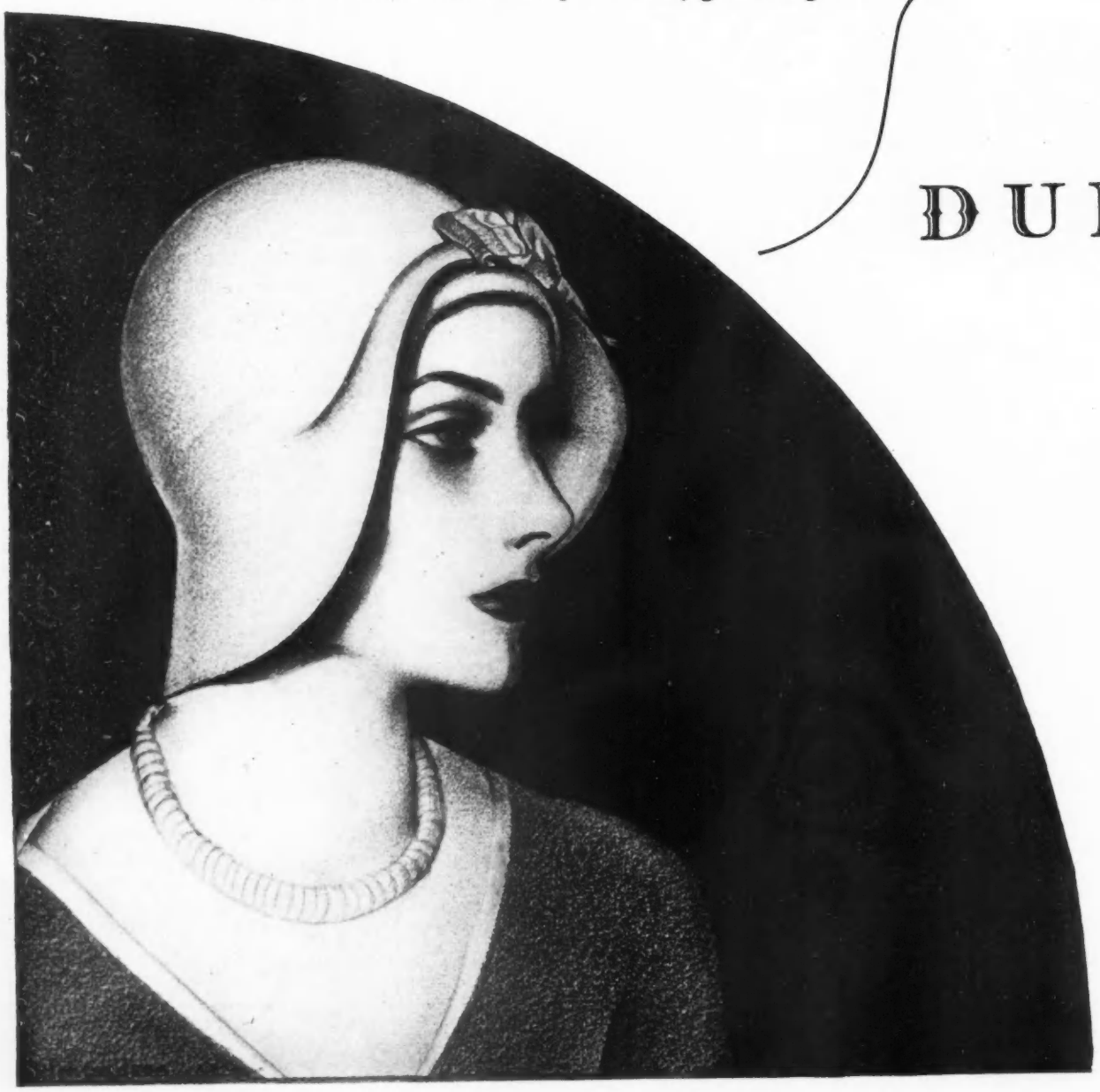
P. WIEST'S SONS

Line . . . . . is the most important element in your hat . . . . . and Dunlap is the most important specialist in Line

See how DUNLAP *treats the* UPWARD CURVE *to accent and parallel the* youthful profile-line *!*

IN *Le Sourcil*, Dunlap (the acknowledged leader in the cunning use of *line*) has caught and echoed the upward curve of the profile of youth. Off the forehead it sweeps, up the neck (concealing longer hair) caressing the rich curve of the cheek, revealing and repeating the arch of the brow, and giving a girlish tilt even to a determined nose and chin-line. All these tremendous trifles it accomplishes in a single upward curve of extraordinary purity —in the sort of line that stamps the really great designer.



DUNLAP *Hats*

"LE SOURCIL" *is being unboxed for you this minute at the exclusive shops representing Dunlap throughout America. It is in six important winter shades—set off with striped wool* verné *ribbon. And the price is but $17.00. Other Dunlap hats $12.50 up. Catalog of Dunlap Riding Hats for women on request.*

DUNLAP & CO.
711 Fifth Avenue, New York

BODY by FISHER

LOOK TO THE BODY!

NO other manufacturer of motor car bodies begins to enjoy the confidence of the public to the degree Fisher enjoys it. An independent nation-wide investigation has established the fact that ninety-four and four-tenths per cent of all those who express a body preference prefer Body by Fisher as against all other bodies. ¶ Obviously, such enormous good will and almost universal appreciation are far more to Fisher than a source of justifiable pride. It is an obligation, a responsibility and an inspiration. It is perfectly plain that Fisher, as the repository of such confidence, would never be so unwise as to do anything even in the slightest measure to shake or mar that confidence. ¶ Fortunately, Fisher Body, through its own immense facilities and resources and those of General Motors, is able to build ever greater value and quality into every Body by Fisher. Furthermore, Fisher Body is always sure of its market, because its market is General Motors. It is not harassed and handicapped by the necessity of seeking new markets, of bargaining over new contracts, of being compelled to build *down* to a set price. Fisher, on the contrary, builds *up* to a set standard of high quality regardless of price; and in doing this helps to create a demand so great that low costs are incidentally attained.

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE

OLDSMOBILE • PONTIAC • CHEVROLET

GENERAL MOTORS

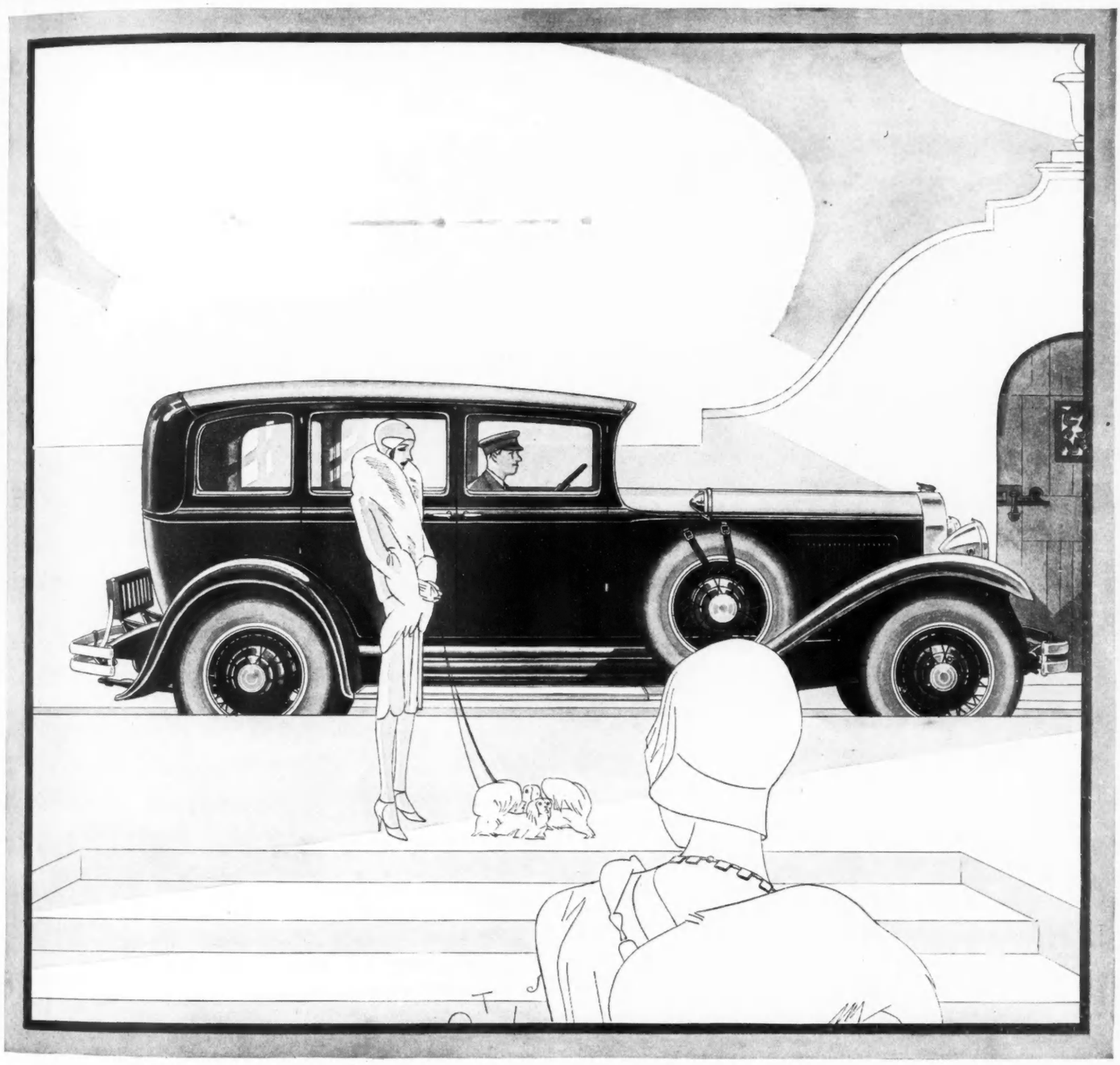
what a whale of a difference
just a few *points* make

Yes . . .
and what a whale of a difference
just a few **cents** *make*

. . . a definite extra price for a
definite extra tobacco-goodness

fatima
CIGARETTES

LIGGETT & MYERS TOBACCO CO.



The President Eight State Sedan, for five — six wire wheels, and trunk rack standard equipment — $1875 at the factory. Bumpers and spare tires extra

The Eight of Today — the Day of the Eight! Ownership of one of Studebaker's champion straight eights doubly confirms the soundness of your judgment. The eight is the choice of fine car engineers the world over. And Studebaker Eights are the overwhelming favorites of fine car buyers, leading in sales all the eights of the world, regardless of power, or price, or type . . . leading too, in performance, with more official stock car records for speed and endurance than all other makes of motor cars combined.

STUDEBAKER

Builder of Champions

Repeat this slowly 12 times

Stunning!" women say when the cover is lifted. For inside this sturdy buffalo-hide bag shine thirteen exquisitely beautiful pieces of the Lady Wynne dresser set. All sterling silver—all made to wear for years. Two gifts in one. A complete solid silver dresser service and an excellent roomy traveling bag . . . . . Complete . . . $150

What a delightful sight this lavish dresser silver set—in its red gold-tooled Keratol case—or gleaming on the owner's dressing table. The new Isabella design is a lovely medley of satin stripes and silver flowers—feminine—irresistible. Other exquisite sets are variously priced. Complete with velvet-lined presentation case . . . $242

then go out and do your Christmas shopping

Made for men—the way men like things made. Sturdy! It thrives on rough treatment. Iceland grain sealskin with the four really necessary fittings: brush, comb, nail file, and scissors—in a fine plain sterling design. A compact, useful gift that will cause many envying glances on Pullmans . . . . . Complete . . $38

Never, never could one tire of the exquisiteness of this pattern—Suzanne. The designer, by skillful engine turning, has simulated lustrous brocaded silk. And, pleasantly enough, such silver work keeps its radiance indefinitely. Notice the beautifully designed handles. Matching accessory pieces may be purchased. Brush, comb, and mirror . . . $90

There's room in this suitcase for an ample wardrobe — packed in free and easy masculine fashion. It's a sturdy case of genuine brown hand-shrunk buffalo. The convenient tray closes to form a separate case. Fifteen toilet articles in the hand-hammered type of design that is considered very swagger. . . . . Complete . . . $353

This bag was born to travel. Its silk grain sealskin refuses to show hard wear. Its lining is heavy moire and each tailored strap is leather-bound. The eleven pieces are in one of the loveliest International Sterling designs— Cleopatra—especially pleasing in its long tapering handles. A rich, distinctive gift. Complete . . . $200

A right little, tight little case, containing in its few square inches all that the most fastidious man could wish for his toilet. Fourteen articles in a bold masculine pattern, in solid silver. The case is Iceland grain sealskin, the construction, beyond criticism. A superb gift that challenges comparison with anything on the tree. Complete . . $236

REPEAT slowly twelve times, "Everybody loves Sterling"..

Then out with your Christmas list.

Mother... (Everybody loves Sterling)... why not dresser silver? Brilliant idea. Aunt Emma... (Everybody loves Sterling)... a water pitcher? Inspired! Brother Tom... (Everybody loves Sterling... loves Sterling... loves...)... a cocktail shaker, or a cigarette case, or a traveling set. It's all very simple when you get the idea.

Your jeweler can show you International Sterling gifts from around $2.75 up. And on this page are suggestions worth your careful attention.

Out with your notebook. Think... Jot... Act.

INTERNATIONAL STERLING

Fine Arts Division - MERIDEN, CONN.

SEND FOR THESE BOOKS . . . TODAY

A beautiful dresser silver brochure, which costs us $2.00 will be sent to you for 50 cents. It shows in actual sizes and colors our gold and sterling dresser sets, and in reduced size, illustrations of many traveling sets for men and women. It is a beautiful, helpful book that you will be very glad to own. Or, if you prefer, we will send you the name of the nearest jeweler where you can see the brochure and representative pieces. You will be interested also in "Correct Table Silver—Its Choice and Use" (approved by Elsie de Wolfe). This will be sent for 25 cents.

Three pieces to start a dresser silver service—and the most irresistible design that could be found to start with. The background is besprinkled with a lustrous starry effect that is enchanting. Both the brush and mirror have the long tapering handle women love. The set may be matched in various accessory pieces. In grey moire case . . . $80

He chooses wisely who chooses flat silver. Here are three sure-to-delight patterns. Pine Tree at the left, with the original shilling pine tree on the back. Wedgwood— daintiest of filigree designs. Minuet, the approved early American design. Six teaspoons in Wedgwood will cost you $12; in Minuet $11; and in Pine Tree $11

V. 11-9-29

INTERNATIONAL SILVER COMPANY
Meriden, Connecticut

Please fill my order for the following:

(Check here)

The International Sterling Dresser Silver Brochure (50 cents) ☐

Name of jeweler where I can see Dresser Silver Brochure and silver (no charge) ☐

"Correct Table Silver—Its Choice and Use" (25 cents) ☐

*Name*_____

*Street*_____

*City*_____

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DIRECT from the Siberian provinces, scarce as the crown jewels and as difficult to obtain. This collection has taken us over two years to secure. We have only sufficient of these rare skins to make one exquisite coat and cape.

An unusual opportunity for one who appreciates furs of rare quality and beauty.

$30,000 *and* $50,000

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THE Gunther Collection of Mink pelts is the finest this organization has ever presented during 109 years of its existence. Labrador, Maine, Western Canada and the northwest have each contributed their quota of beautiful skins, among which the small dark skins or the so-called Baby Minks, are here in profusion.

Mink—soft as velvet, silky in texture, varying only in size and color.

You should see the Gunther Mink Collection—it is a revelation.

$2,250 *to* $24,000

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666 FIFTH AVENUE, NEW YORK

"LA LOIE"

SILVEL

THE DURABLE TRANSPARENT VELVET

The Shelton Looms

ONE PARK AVENUE
NEW YORK CITY

The new silhouette finds its loveliest interpretations in "LA LOIE" Silvel, the DURABLE transparent velvet. Because of its *all-silk georgette back*, this most flattering of smart fabrics takes gracefully to the elongated line and the figure-moulding princess effect.

SEE "THE VELVET REVUE" WHEN IT REACHES THE PARAMOUNT, LOEW OR STANLEY THEATRE IN YOUR CITY

SHE'LL NEVER MISS ANOTHER TRAIN

He—"I thought maybe after we were married, you'd be on time for once. Why the raincoat?"

She—(sweetly ignoring the aspersion regarding her punctuality)—"If you weren't so mad you'd notice that this is NOT a raincoat. It's a Duro Gloss."

He—"Oh, yes?"

She—"Oh, yes... If you must know—that's what made me late... I stopped to buy it because the weather is apt to be unsettled and I can wear this coat in ANY weather and still be properly dressed."

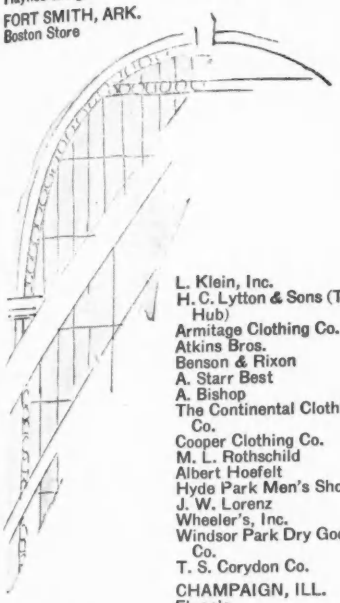
How true that is! Duro Gloss is made to weather the worst of torrents—yet it makes you look your smartest in any gathering—rain or shine.

Styled in Paris and finished with the dull, rich look of leather... Or, if you like, there are soft heather tones in tweed effects which are always in good taste.

Duro Gloss

"GRAY DAY" COATS.....FOR MEN AND WOMEN

"GRAY DAY" COATS OF DURO GLOSS ARE FOR SALE BY THESE LEADING RETAILERS



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Frank & Hagedorn

FLORENCE, ALA.
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OZARK, ALA.
Haynes & Agee

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M. M. Cohn Co.
Bauman's

TEXARKANA ARK.
O'Dwyer & Ahern Co.

TUCSON, ARIZ.
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May Co.
Bullock's

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O'Connor, Moffatt & Co.
The Emporium
The White House

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The Boys Store

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S. Livingston & Son
Saks & Co.
Woodward & Lothrop
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Jas. T. Mullin & Son

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Anthony's, Inc.

DE LAND, FLA.
G. A. Dreka & Co.

JACKSONVILLE, FLA.
Kohn-Furchgott Co.
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Hirsch Brothers
Chamberlin Johnson DuBose Co.

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The Davis Co.
Marshal Field & Co.
Mandel Bros. Co.
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Baer Bros. & Prodie
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Armitage Clothing Co.
Atkins Bros.
Benson & Rixon
A. Starr Best
A. Bishop
The Continental Clothing Co.
Cooper Clothing Co.
M. L. Rothschild
Albert Hoefelt
Hyde Park Men's Shop
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Wheeler's, Inc.
Windsor Park Dry Goods Co.
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Stiefel's

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Schradzki-Plaut Co.

COLLINSVILLE, ILL.
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Dick Larson

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PEORIA, ILL.
Schradzki Co.
Bremmer's
Johnson & Dozer
Klein Clothing Co.
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Klein's

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Sullivan & O'Malley
Murray's Smart Shop

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Bill Peterson, Inc.
Peterson Bros.
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Vaille & O'Malley

DE KALB, ILL.
Buckaloo, Riipi & Burroughs

JACKSONVILLE, ILL.
H. J. Smith

DECATUR, ILL.
Henry Bachrach & Sons
Kaufman's
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Sardeson-Hovland Co.
Stewart Dry Goods Co.

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The Boersma Co.

PONTIAC, ILL.
Bremmer Clothing Co.

EVANSTON, ILL.
Chandler's

JOLIET, ILL.
Dinet Co.

HIGHLAND PARK, ILL.
J. B. Garnett Co.

OAK PARK, ILL.
Gilmore's

BLOOMINGTON, ILL.
Mayer-Livingston

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Falk Mercantile Co.

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Goldstein Bros.
L. Strauss & Co.
Bradshaw & Kornblum
L. S. Ayres & Co.

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Miller's Toggery

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Wolfe & Dessauer
Patterson-Fletcher Co.
The Hutner Co.

KOKOMO, IND.
J. Frankenthal Co. (The Modern)

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Kaufman & Wolf, Inc.
Rothschild Hirsch Co.

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Frankenstein's

PORTLAND, IND.
Weiler Brothers

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Strouse & Brothers
Max De Jong

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Blidden Lamon

RICHMOND, IND.
Geo. Fox

ANDERSON, IND.
Hoyt-Wright Co.

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M. Joseph

ELKHART, IND.
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Sardeson-Hovland Co.

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J. Mandelbaum & Sons
Younker Dry Goods Co.
Herman Kuchare

CEDAR RAPIDS, IA.
Mann Clothing Co.
Armstrong Clothing Co.
The Killian Co.
Newman's
O'Meara Clothing Co.

KEOKUK, IA.
The Lewis Company, Store No. 7

BURLINGTON, IA.
Strauss Bros.

DAVENPORT, IA.
Petersen-Harned-Von Maur
Moss Clothing Co.

FORT MADISON, IA.
The Hub
John Zerr, Inc.

DECORAH, IA.
Decorah Coat & Suit Store

WICHITA, KANS.
Sanger Bros.
Newt Edwards Dry Goods Co.
Allen W. Hinkle Dry Goods Co.

LOUISVILLE, KY.
Besten & Langen
Bourne & Bond
Crutcher & Starks
Levy Brothers
Lovenhart & Co., Inc.
Roe O'Connor
Rhodes Rapier
Fred L. Simons
Stewart Dry Goods Co.
Louis Appel

LEXINGTON, KY.
Graves Cos & Co.
Kaufman Clothing Co.
J. D. Purcell Co.
R. S. Thorpe

COVINGTON, KY.
H. Eilerman & Sons

PADUCAH, KY.
Harris Brothers

BOWLING GREEN, KY.
Dave Rabold & Son

NEWPORT, KY.
H. Eilerman & Sons
Herman Jacobs & Co.

FRANKFORT, KY.
Fayette Crutcher

NEW ORLEANS, LA.
Sam Bonart, Inc.
Ben Beekman
Para Rubber Co.
Meyer Israel Co.
Godschaux Clothing Co.

BATON ROUGE, LA.
Farranbacher Dry Goods Co.

SHREVEPORT, LA.
Hearne Dry Goods Co.
Jordan & Booth

HOUMA, LA.
Leon Heyman

BATH, ME.
Jos. Charles Footer & Sons

ROCKLAND, ME.
J. F. Gregory Sons Co.

BOSTON, MASS.
Wm. Filene's Sons Co.
C. F. Hovey Co.
Jordon Marsh Co.
R. H. White Co.
Conrad's

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Forbes & Wallace

HAVERILL, MASS.
Leslie Dry Goods Co.

WORCESTER, MASS.
Ulian's
Denholm & McKay Co.

CUMBERLAND, MD.
Schwarzenbach & Son

BALTIMORE MD.
Henry's
Hochschild Kohn & Co.
The May Co.

BRUNSWICK, MD.
The V. Kaplan Co.

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F. G. Clayton & Co.
Donald's
Frank & Sedar, Inc.
Abraham Goldstein
J. L. Hudson Co.
Himelhoch Bros. Co.
Leo Kirschner Co.
Ernst Kern Co.
Thomas P. Stack
Crowley Milner & Co.

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Benjamin Bloom
Charles B. Farnham
L. E. Oppenheim & Co.

FLINT, MICH.
Smith Bridgman Co.

KALAMAZOO MICH.
Gilmore Bros.

HANCOCK, MICH.
Stern & Field

HUBBELL MICH.
Stern & Field

MARQUETTE, MICH.
Stern & Field

GRAND RAPIDS, MICH.
Herpolsheimer Co.
Wurzburg Dry Goods Co.
The Hub
A. May & Sons

MANISTIQUE, MICH.
Nels F. Christensen

LAPEER, MICH.
H. A. Williams

BAY CITY, MICH.
L. E. Oppenheimer & Co.
Ford & Simon

CHEBOYGAN, MICH.
Joe Biletzke

CEDAR RAPIDS, MICH.
Armstrong Clothing Co.

DOWAGIAC, MICH.
John L. Glenan

ST. CLAIR, MICH.
Goldstein's

BIG RAPIDS, MICH.
Doe & Yoe

BENTON HARBOR, MICH.
Arnold Doebli

PORT HURON, MICH.
G. & L. Clothier's

ALENA, MICH.
Hamilton's

TRAVERSE CITY, MICH.
Hamilton's

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Shannon & Neville

MANKATO, MINN.
A. M. Stein Co.

MOORHEAD, MINN.
Stern & Field

DULUTH, MINN.
Columbia Clothing Co.

STILLWATER, MINN.
Kolliner's Inc.

KANSAS CITY, MO.
Arnold Store Co.
John Taylor Dry Goods Co.
Palace Clothing Co.
Browning, King & Co.
Jones Store Co.

INDEPENDENCE, MO.
A. J. Bundschu

ST. LOUIS, MO.
Famous & Barr Co.
Thomas W. Garland
Scruggs-Vandervoort-Barney
Stix Baer & Fuller
F. H. Hoell Dry Goods Co.
Rose Dept. Store
Robert Barniele
Sonnenfeld's
Browning, King & Co.

JOPLIN, MO.
Newman Dry Goods Co.
Richards

MALDEN, MO.
Max Hiller

SPRINGFIELD, MO.
Wyman-Daniels Clothing Co.
M. Netter Dry Goods Co.
Turner Dept. Store
Parisian, Inc.
Ed. V. Williams Dry Goods Co.
Nathan Clothing Co.

HANNIBAL, MO.
J. Bowles Clothing Co.
Hannibal Mercantile Co.

BUTTE, MONT.
Symons Dry Goods Co.

LINCOLN, NEB.
Rudge & Guenzel Co.

OMAHA, NEB.
J. L. Brandeis & Son
Hayden Bros.

BURLINGTON, N. J.
Robert G. Dunn

TRENTON, N. J.
S. P. Dunham & Co.
F. W. Donnelly & Son

NEWARK, N. J.
Gander Granbard
Hahne & Co.
The Hilton Co.

BRIDGETON, N. J.
Sarah Steinberg

PASSAIC, N. J.
S. Dwarkin

RED BANK, N. J.
N. Goldberg

NEW YORK CITY, N. Y
Bloomingdale's
L. M. Blumstein
Empire Mdse. Co.
M. J. Federman
Franklin Simon & Co.
M. Friedman
Gimbel Bros.
Ben. F. Levis
R. H. Macy Co.
Sak's
John Wanamaker

BROOKLYN, N. Y.
Abraham & Straus
Levine's
A. I. Namm
Eleanor Reichman

FLUSHING, N. Y.
Abromson Dept. Store

JAMAICA, N. Y.
S. Sager Burden & Co.

FAR ROCKAWAY, N. Y.
S. Alsberg

TARRYTOWN, N. Y.
Samuel Geiger
Shroder's

BUFFALO, N. Y.
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L. L. Berger
Given's
Frank Winch Co.
Flint & Kent
The Kleinhans Co.
Adams, Meldrum & Anderson

GLENS FALLS, N. Y.
Erlanger's

ROCHESTER, N. Y.
E. W. Edwards & Son
B. Forman Co.
The Malley Co.
Sibley, Lindsay & Curr
Smith, Latz & Co.
National Clothing Co.

UTICA, N. Y.
Robert Fraser, Inc.

ELMIRA, N. Y.
Personius & Malone

BINGHAMTON, N. Y.
Sisson Bros.

ALBANY, N. Y.
Muhlfelder's
McManus & Riley

SYRACUSE, N. Y.
L. A. Witherall, Inc.
Peck-Vinney Co.

OGDENSBURG, N. Y.
Surprise Mdse. Co.

ALBUQUERQUE, N. MEX.
Mandell & Dreyfuss

DURHAM, N. C.
Durham Book & Sta. Co.

CHARLOTTE, N. C.
Efirds Dept. Store

ASHVILLE, N. C.
Denton & Co.

VALLEY CITY, N. D.
Straus Clothing Co.

CASSELTON, N. D.
Straus Clothing Co.

LAMOURE, N. D.
Straus Clothing Co.

WAHPETON, N. D.
Stern Clothing Co.

FARGO, N. D.
Alex Stern Co.

HILLSBORO, N. D.
Stern & Field

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Adler & Childs
The Metropolitan

CLEVELAND, O.
Bailey Co.
Caleb-Davies
The Halle Bros. Co.
The Higbee Co.
The May Co.
John Meckes Sons Co.
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B. R. Baker Co.
Hub Clothing Co.

PORTSMOUTH, O.
A. Bein & Sons Co.

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Klines
McAlpin Co.
The Paris
The John Shillito Co.
Smith Kasson Co.
The Burkhardt Co.
Dunlap Clothing Co.
Schaefer Rubber Co.

MASSILLON, O.
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Roe Emerson
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Ginsburg Brothers
R. A. Glick & Son Co.
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The Union Co.
F. & R. Lazarus

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Powers & Flaugher
Strauss Hershberg Co.
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TOLEDO, O.
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SIDNEY, O
Harvey Clothing Co.

BALTIMORE, O.
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PAINESVILLE, O.
Jewett & Luse

SANDUSKY, O.
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COLDWATER, O.
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Vandever Dry Goods Co.
Harrington Army Store
Globe Clothiers

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B. & M. Clothing Store

WOODWARD, OKLA.
Diamond C. Dry Goods Co.

PORTLAND, ORE.
Lipman Wolfe & Co.
Olds Wortman & King
Proctor's

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Boggs & Buhl
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Frank & Sedar, Inc.
Joseph Horne
Kaufman's Big Store
Kaufman & Baer Co.
Rosenbaum Co.

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Frank & Sedar, Inc.
Gimbel Brothers
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Strawbridge & Clothier
W. Snellenburg & Co.
John Wanamaker
The Hill Co.
Jackson & Meyer

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Coalport Supply Co.

SCRANTON, PA.
Cleland Simpson Co.
Scranton Dry Goods Co.
Maurice Silverberg Co.

WINDLEER, PA.
Eureka Stores

BRADDOCK, PA.
Famous

NEW CASTLE, PA.
Fisher Brothers
Higgins Specialty Shop

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J. D. Flude Co.

HARRISBURG, PA.
Kaufmans Dept. Store

WOODLAWN, PA.
Pittsburg Merc. Co.

OIL CITY, PA.
Welker & Maxwell

HARRISBURG, PA.
Pomeroy's

ALLENTOWN, PA.
H. Leh & Co.
Chas. Kline

GREENSBURG, PA.
Kuhns, Johnson Co.
S. W. Rose Co.

HUNTINGTON, PA.
J. G. Isenberg

INDIANA, PA.
S. W. Rose

LANSFORD, PA.
J. C. Bright Co.

POTTSTOWN, PA.
Weitzenkorn's

READING, PA.
Pomeroy's

WILKES-BARRE, PA.
Pomeroy's
Weitzenkorn's
The Hub

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S. Kronenberg & Sons

PROVIDENCE, R. I.
The Outlet Co.
Callendar, McAusland & Troup Co.

SIOUX FALLS, S. D.
Weatherwax Co.

MEMPHIS, TENN.
Golden Eagle Clothing Co.
J. Goldsmith & Sons
The John Gerber Co.
Sam Bacherig
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Miller Bros. Co.

NASHVILLE, TENN.
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Leopold & Shafer Co.

EL PASO, TEX.
Popular Dry Goods Co.

MEXIA, TEX.
Harris & Jacobs

WICHITA FALLS, TEX.
F. C. Wages
W. B. McClurkan Co.

WACO, TEX.
Wood Bros.

HOUSTON, TEX.
Foley Bros. Dry Goods Co.
Ladin Co.
Levy Bros. Dry Goods Co.
Shotwell's, Inc.

TEXARKANA, TEX.
O'Dwyer & Ahern Co.

DALLAS, TEX.
Hurst Bros.
Dreyfuss & Sons

RICHMOND, VA.
Burk & Co.
Thalheimer Bros.

NORFOLK, VA.
Smith & Welton

SALT LAKE CITY, UTAH
The Paris Co.

YAKIMA, WASH.
Barnes Woodin Co.

SEATTLE, WASH.
Bon Marche
Frederick & Nelson
Rhodes Dept. Store
Seattle Dry Goods Co.

SPOKANE, WASH.
Culbertson's
Spokane Dry Goods Co.

COLFAX, WASH.
Emerson Knox Co.

PARKERSBURG, W. VA.
Cooper, Conoway & Co.
Howard & Harrison
Laskey's, Inc.
F. H. Markey, Inc.
Stern Brothers
Surprise Store

HUNTINGTON, W. VA.
Morrison Dept. Store, Inc.

MORGANTOWN, W. VA.
O. J. Morrison & Son

CHARLESTON, W. VA.
O. J. Morrison

SPENCER, W. VA.
O. J. Morrison & Son

CLARKSBURG, W. VA.
O. J. Morrison Stores Co.

WHEELING, W. VA.
L. S. Good & Co.
The Hub

WAUSAU, WIS.
Heineman Brothers

ANTIGO, WIS.
M. Krom & Son

MERRILL, WIS.
Livingstons Style Shop
Herman Walther

GREEN BAY, WIS.
Stiefel's

MANITOWOC, WIS.
Schuette Bros.

OSHKOSH, WIS.
Spoo & Son
Campbell's Dollar Store
Frank Stein & Co.
National Credit Clothing Co.

MILWAUKEE, WIS.
Stock Brothers
Geo. Garens & Co.
Bert Bagley Co.
Henry F. Golier
Gimbel Bros. Dept. 102
Milwaukee Cloak & Suit Co.

FON DU LAC, WIS.
T. E. Ahern Co.

SUPERIOR, WIS.
Columbia Clothing Co.

LA CROSSE, WIS.
Henry Boehm Co.

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Isermann Bros.

MADISON, WIS.
Anderes & Spoo
Karsten's
Sardeson-Hovland Co.
c/o Burdick Murray Co.
Baron Bros.

APPLETON, WIS.
The Fashion Shop

RHINELANDER, WIS.
Weiner's Dept. Store

EDGERTON, WIS.
Ratzlaff Bros., Inc.

NEENAH, WIS.
E. E. Jandrey Co.

J. C. HAARTZ COMPANY · NEW HAVEN · CONNECTICUT

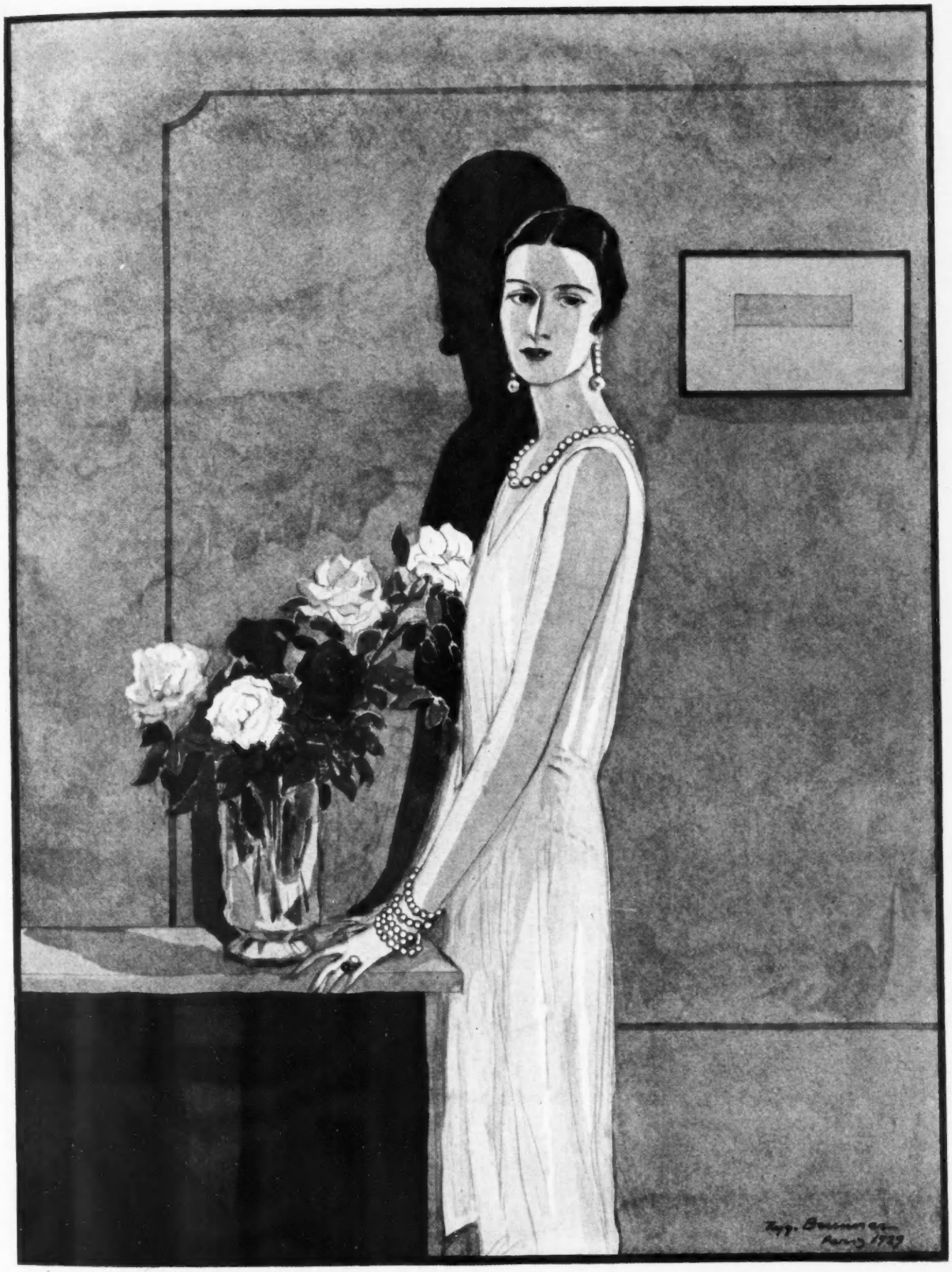
Trailing Evening Wrap of White Velvet with luxurious collar of Russian Ermine (original model from Philippe & Gaston). ❧ Three-quarter length Ermine Cape trimmed with blue fox. ❧ Designed and manufactured in our own Fifth Avenue establishment.

Revillon Frères

FIFTH AVENUE AT 54TH STREET

(IN THEIR NEW BUILDING)

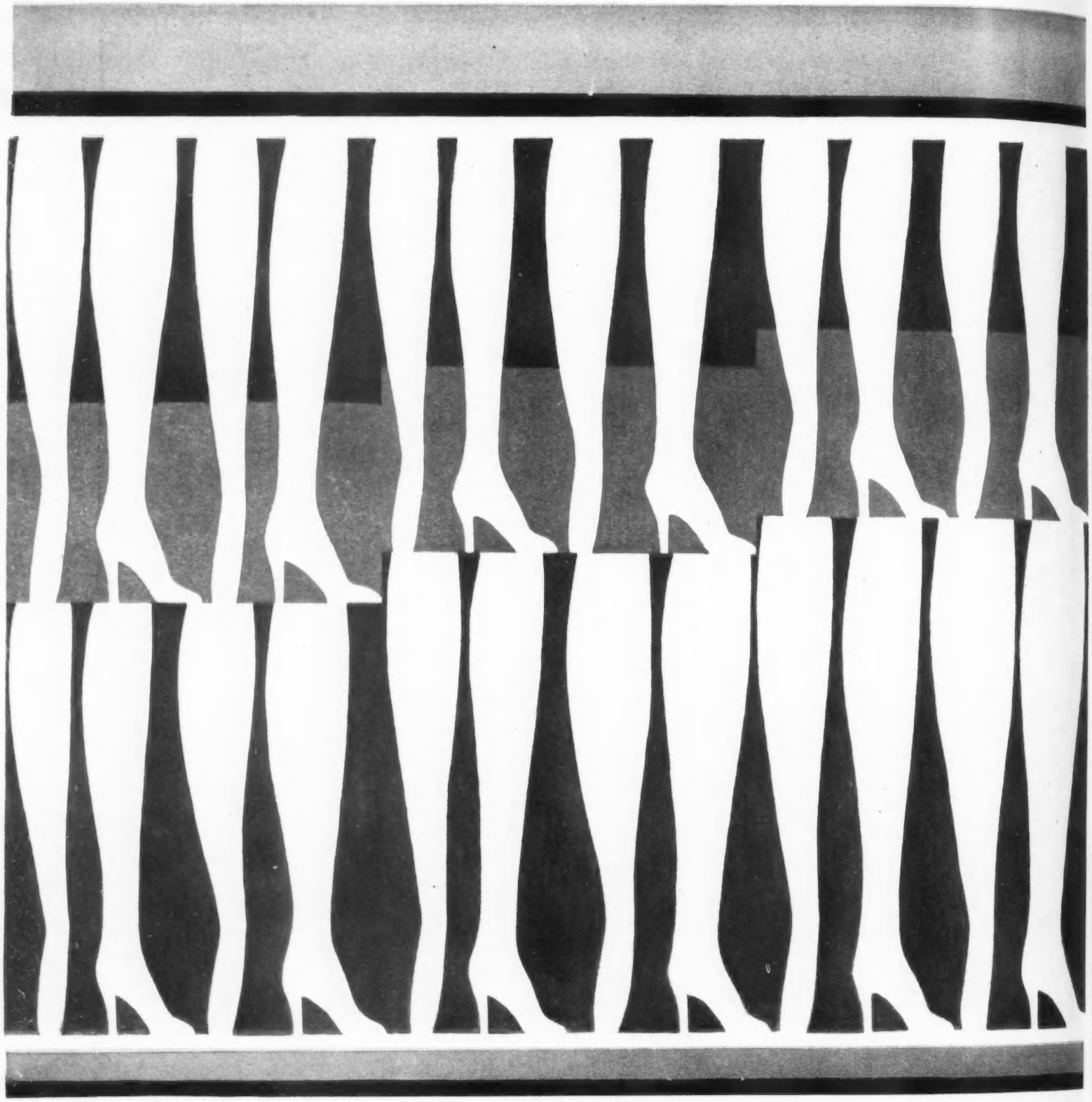
Established 1723



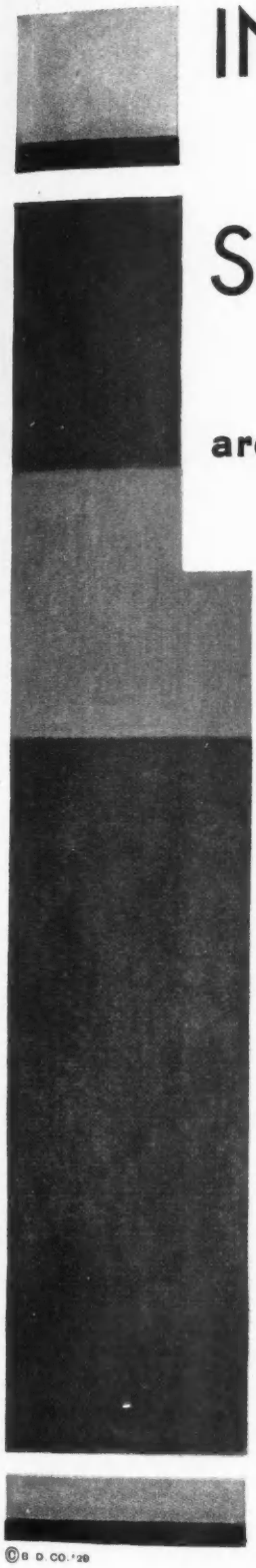
PEOPLE WHOSE DILATORY DOMICILES CHANGE AS REGULARLY AS THE SEASONS ARE IMPRESSED WITH THE FACT THAT . . . ALL OVER THE WORLD . . . STEHLI SILKS AND STEHLI COLORS ARE CONTRIBUTING . . . PERHAPS MORE THAN ANY OTHER FACTOR . . . TO THE FEMININE GRACE OF THE NEW MODE.

Stehli Silks

Copyright 1929, by Stehli Silks Corporation, 200 Madison Avenue, New York : Paris : London : Zurich.



FOR EACH — HER OWN



©G. D. CO. '29

INDIVIDUALLY-PROPORTIONED STOCKINGS* by Gordon

are made for every type of leg (as well as every foot-size)

A service which is different . . . and complete in every detail. It offers stockings to fit *your* individual *leg and foot* dimensions . . . and those of every woman you know.

To be had *not* in a style or two . . . a color or two . . . but in the full range of famous Gordon styles—V-Line, Narrow Heel and the various clocks—in all the fashionable Gordon shades. *And at no increase in prices!*

Because they are designed for your individual dimensions . . . you are assured of smarter looking stockings . . . smooth, unwrinkled, unrolled; of more comfortable stockings that neither slip nor bind . . . and consequently, of longer-wearing stockings.

Gordon Individually-Proportioned Stockings* are divided into four groups . . . for from actual measurements it has been found that women divide naturally into these four groups as regards general proportions.

The Gordon Petite is designed for the short woman with average leg measurements . . . for the woman of average height with slim legs . . . and for the growing girl. *The Gordon Princess* is designed for women of average height and leg measurements . . . for the short woman with plump legs . . . for the young girl whose skirts are brief. *The Gordon Regal* is designed for the tall woman with average leg measurements and for the woman of average height with heavy calves or thighs.

The Gordon Splendide is designed for the thousands of women, who . . . whether tall or short . . . are generously proportioned throughout the lower part of the body.

You will find these new stockings at modern shops, where a saleswoman will unobtrusively measure you and tell you exactly which is designed for you.

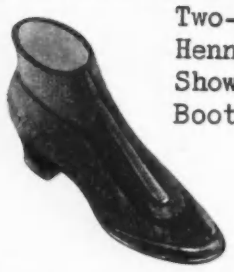
* REG U. S. PAT. OFF, APPLIED FOR

Sketched at the Ritz

BY PIERRE MOURGUE

They're Called Goodrich Slower Boots

At last there is "something new" in stormy weather footwear. It's an all-rubber Zipper. . . a lightweight overshoe called Shower Boot, created to harmonize with smart costumes on rainy days. Very slender. . . made to fit with glove-like trimness. In smart colors. Seen very often at the Ritz. . .



Two-Tone Henna Shower Boot

Brown Shower Boot

Gun Metal Shower Boot

IN THE SMARTEST NEW COLORS

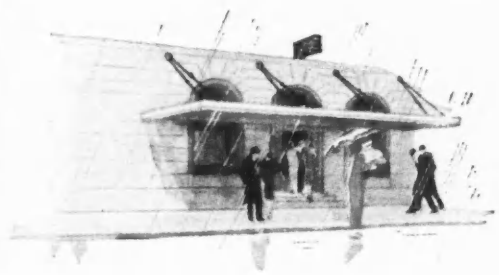
Shower Boots are presented in two-tone color combinations of beautiful moiré rubber. Charming tans, browns, gun metals, and blacks that harmonize marvelously with any costume.

TODAY'S VOGUE IN RAINY DAY FOOTWEAR

A CORRECT COSTUME

for Rainy Days

No need now to sacrifice smartness on rainy days! Shower Boots, in colors to harmonize with your costume, provide the necessary chic. Designed by fashion authorities and tailored like a Paris gown. Cut to lend trimness to your ankles. In slide or snap fastener style.



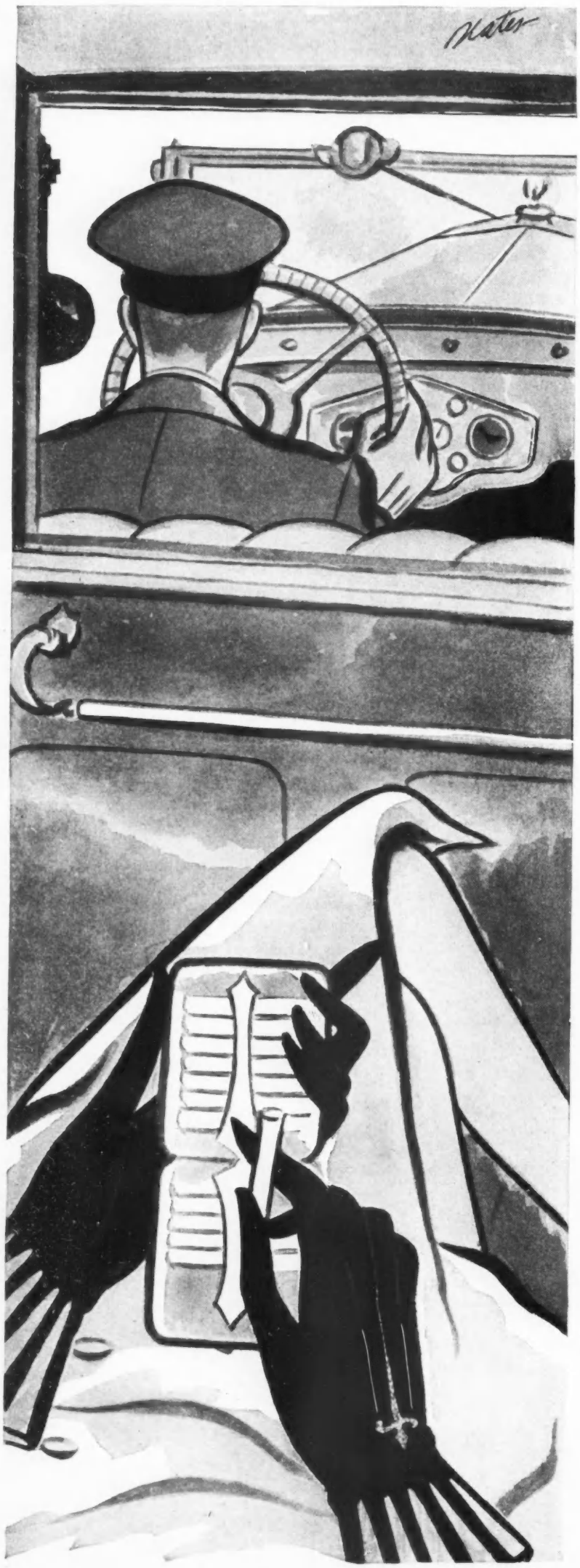
7 ounces! That's all they weigh

Goodrich Zippers

SHOWER BOOTS AND FABRICS

Marquise: a new Gage hat worn here by three mannequins. It is made of felt, except where the felt is cut away and rays of galyak take its place. The contour is a free translation of the classic tricorne.

MARQUISE may be had in black, dark dahlia, hunter's green, beige, or manila brown felt, with black galyak. Available at the leading shops and department stores: twenty-five dollars.

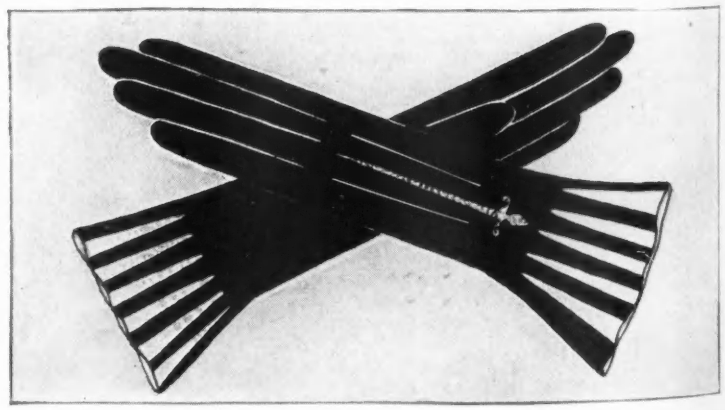


PERSONS OF IMPORTANCE CREATED THESE GLOVES FOR YOU, madame

FIRST, Jane Regny of Paris. She designed them. Second, Fownes. They manufactured them. And you could not buy smarter gloves *anywhere*. . . . Jane Regny gave to them the unmistakable *savoir faire* of her world-famous street and sports frocks. The same exquisite feeling for exactly the right note in decoration is apparent in them. They are marked equally by the beauty of fine lines and the restraint of good taste. . . . In manufacturing the gloves, Fownes Brothers have maintained the traditions of 150 years for quality and workmanship. The most supple skins, the most accurate cutting, the most careful stitching combine to reproduce to the least detail Mme. Regny's sketches. "It's a Fownes; that's all you need to know about a glove." . . . The Regny gloves are originals, not copies. They are made from designs created exclusively for Fownes. The Fownes label is your guarantee. Fownes Bros. & Co., Inc., 354 Fourth Avenue, New York, N. Y. Also Paris and London.

* * *

JANE REGNY'S *black-and-white town glove. Godets of white kid give a subtle flare to the cuff, while the embroidered rapier down the hand gives a new note in decoration. May be had in two other autumn color combinations.*



FOWNES

"SHAGMOOR" TOPCOATS

. . of Striking Individuality!

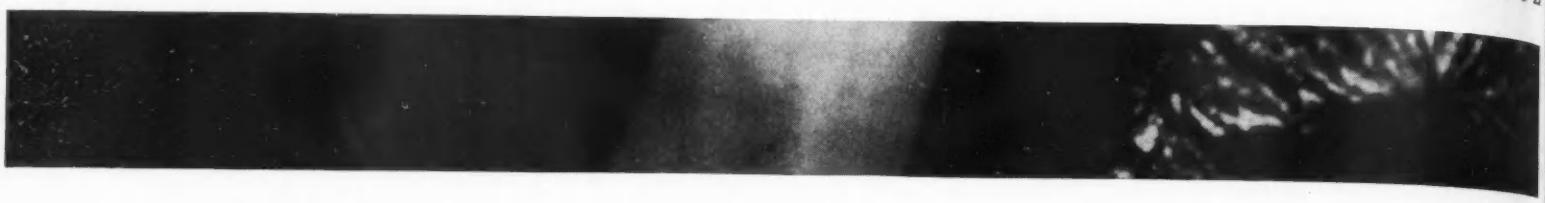
FASHIONED of an exclusive, warm, purest-wool fabric of incomparable smartness and multi-occasional fitness. Augmented by a new, handsome "deluxe" fabric of the softest fleece. You will love the "feel" of it! In exquisite, natural shades.

Fashioned by Shagmoor Makers
REG. U. S. PAT. OFF.
No Coat is a "Shagmoor" unless it bears the above identification mark!

THE silhouettes accentuate youthful charm and grace. The huge, luxurious fur collars and cuffs make a stunning impression. And the mannish tailoring is of intriguing flawlessness. On view at the smartest Stores in the United States and Canada.

The Newest "Shagmoor" Fashion Booklet Free on Request

Created Exclusively by The House of Shagmoor (Linder Bros., Inc.), 498 Seventh Avenue, New York
. . . in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal



PROTECTIVE...YES, but becoming first of all

Shuglovs by Milller offer you a choice of two fabrics: dainty moire rubber lightly but warmly lined, and smartly tailored cloth. Two styles: button-over, and concealed Talon Hookless Fastener with distinctive buckle and strap. Both are easily cleaned.

Light, flexible as a soft imported glove, Shuglovs make lovely ankles appear their very best on rainy days!

PROTECTIVE footwear that's really flattering? Why not, said Miller designers . . . and created a bad-weather accessory as shapely as the ankle it protects.

The name is Shuglov (pronounced Shoe-glove). Shuglovs are light and flexible as a soft, imported glove. They are cut as smartly as an evening slipper. Lines are slender. Color combinations are intriguing.

Yet, the protective purpose has never been forgotten. Every pair of Shuglovs is waterproof. And even the lightest, daintiest pair gives adequate protection from cold, for they are lined with a warm, fine, elastic fabric.

Ask for Shuglovs by name, in the smartest shops in your city. The authentic Miller creation bears the name "Shuglov by Miller" plainly stamped on the sole. Accept no other. The Miller Rubber Co. of N. Y. Akron, Ohio.

SHUGLOV *by* MILLER

TIRES . TUBES . ACCESSORIES AND REPAIR MATERIALS . DRUG SUNDRIES BATHING WEAR . SHUGLOV FOOTWEAR . RUBBER BALLS AND TOYS . MOLDED RUBBER GOODS

MISS BARBARA NEWBERRY, featured member of the musical comedy "Show Girl," won the Ziegfeld contest for America's Most Beautiful Legs. Miss Newberry's average legs serve as the pattern for Phoenix stockings, knitted in ideal proportions to fit women of every size.

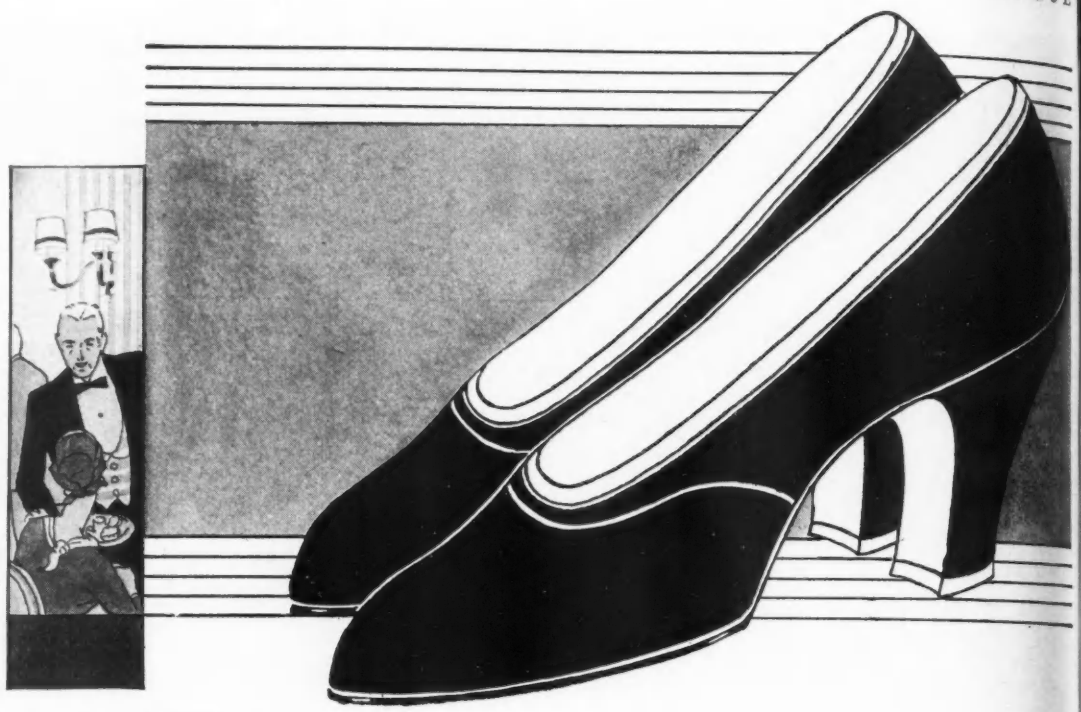
Perfectly Proportioned

FOR WOMEN OF *Every Size*

Many women are fortunate in the possession of perfect legs . . women of all types and sizes. Phoenix repeatedly witnessed this fact in the recent contest conducted by Florenz Ziegfeld to find America's Most Beautiful Legs. . . . Tall girls, diminutive ones, slender, athletic, queenly . . among the hundreds of comely entrants whose measurements were taken, perfection was recognized numerous times in smaller or larger proportions. . . . Barbara Newberry's legs, adjudged most graceful and shapely, were finally selected as typical of the majority. They now serve as the pattern for Phoenix. By the Accurator process, which counts and gauges every stitch with magical precision, stockings are woven exactly to Miss Newberry's average proportions. . . . The popular chiffons at $1.95 afford an ideal fit, for they may be had in three lengths: Model A for the petite person whose measurements are less than average; Model B for the one of average stature, and Model C for the woman of taller, more generous build. . . . Thus, for each and every type there is a Phoenix style; and for every winter costume there is a complementary stocking shade. Choose from among the rusts, coppers and alluring browns for street—from the Paris-sponsored flesh tints with overtone of mauve. Attractive greys and grey beiges are shown in wide variety. In all, twenty-nine bewitching hues make up the winter color chart. The Phoenix price range is from $1.50 to $2.95. Flattering, full-fashioned styles come in all weights

PHOENIX SILK *Hosiery*

ACCURATOR PROCESS PATENTED MARCH 12 1929

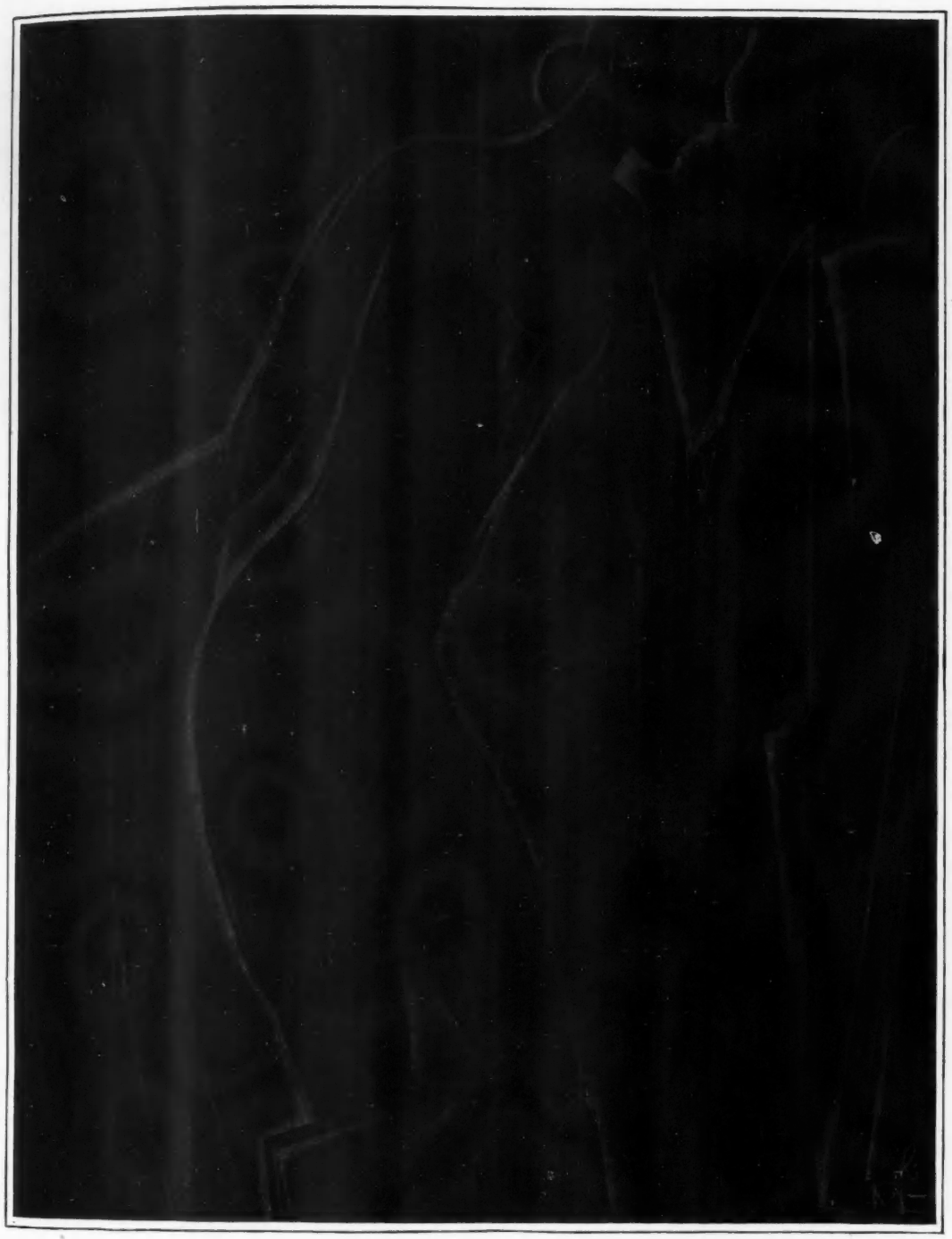


Velvetta Suede Calf *will not crock*

AT the Central Park Casino where Park Avenue gathers for tea or dinner, where the season's smartest costumes are worn, you'll see many styles in Velvetta Suede shoes. Dressy all-suede models, or calf and suede combinations in one-strap, with leather heels for the tailored costume. And colors—the new Prado brown, Ebony black, striking Marine blue are predominant, with a generous display of Autumn green, Royal purple, and Chianti red in unusual styles. Bags too are fashioned of Velvetta with the motif or applique of the shoe.

HUNT-RANKIN LEATHER COMPANY
106 BEACH STREET BOSTON, MASSACHUSETTS

Velvetta SUEDE CALF



TRICONESE UNDERWEAR TRIUMPHS IN STYLE AND ECONOMY IN THE* SOLO*

Well, it's just about the cleverest undie ever designed . . . . this "solo" that is a vest, a brassiere and a pantie all in one. It means only one set of shoulder straps . . . . no bunchiness anywhere, just graceful curving lines . . . . a perfect foundation for the mode of simplicity. And, there's no fabric quite so unique as "Triconese" . . . . a combination of Italian* Silk and Kayser rayon. It is very lovely . . . . very inexpensive . . . . very, very durable.

KAYSER *SILK UNDERWEAR*

You may purchase Kayser Silk Products at all the better shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.

© 1929 J. K. & Co. *Trademark Registered

Mallory Hats may be purchased in the shops listed below.

BIRMINGHAM, ALA.
Caheen Bros.
LITTLE ROCK, ARK.
Gus Blass Co.
CARMEL, CAL.
The Cinderella Shop
HOLLYWOOD, CAL.
Robertson & Company
LOS ANGELES, CAL.
J. W. Robinson
Coulter Dry Goods Co.
The May Co.
OAKLAND, CAL.
B. F. Schlesinger
PASADENA, CAL.
Jurdan's
Howarter
SAN DIEGO, CAL.
Lyons Clothing Co.
SANTA BARBARA, CAL.
Trenwith's, Inc.
SAN FRANCISCO, CAL.
Emporium
COLORADO SPRINGS, COL.
T. C. Kirkwood
DENVER, COL.
A. T. Lewis and Son
Daniels and Fisher
Neusteters
BRIDGEPORT, CONN.
Olga Woodhull, Inc.
NEW HAVEN, CONN.
Mainster Muhlfelder
STAMFORD, CONN.
Deboras Hat Shoppe
WATERBURY, CONN.
Sugenheimer Bros.
HARTFORD, CONN.
G. Fox & Co.
NEW BRITAIN, CONN.
Parker and Parker
JACKSONVILLE, FLA.
Cohen Bros.
ATLANTA, GA.
Rich's, Inc.
ALBANY, GA.
Rosenberg Bros.
DECATUR, ILL.
The Stewart Dry Goods Co.
HIGHLAND PARK, ILL.
Mabel Ann Ernst
EVANSTON, ILL.
The Lillian Shop
GENEVA, ILL.
Miss E. Alexander
JOLIET, ILL.
L. F. Beach Co.
TERRE HAUTE, IND.
Brettell Hat Shoppe
DES MOINES, IOWA
L. Oransky & Son.
NEW ORLEANS, LA.
Maison Maurice
CAMDEN, ME.
Miss Josephine Wentworth
HOULTON, ME.
E. E. Davis
PORTLAND, ME.
Eastman Bros. & Bancroft
BIDDEFORD, ME.
M. B. Marcille
BOSTON, MASS.
Jordan Marsh Co.
FITCHBURG, MASS.
N. M. Sheridan
NEW BEDFORD, MASS.
O'Neill's
PITTSFIELD, MASS.
The Grey Shoppe
QUINCY, MASS.
D. F. Wadsworth Co.
SPRINGFIELD, MASS.
Albert Steiger Inc.
WORCESTER, MASS.
J. C. MacInnes
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BALTIMORE, MD.
Bertha Shoppe
FLINT, MICH.
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Marks, Rothenberg Co.
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Klines
OMAHA, NEB.
Herzberg's Inc.
NASHUA, N. H.
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CONCORD, N. H.
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MANCHESTER, N. H.
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McCurdy Co.
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Dey Bros. & Co.
SCHENECTADY, N. Y.
Cohen Bros.
N. Y. C., N. Y.
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Anns Modes
HEMPSTEAD, N. Y.
Constance Shop
GT. NECK, N. Y.
Florence Peets
EAST HAMPTON, N. Y.
Kip Hat Shop
ASHEVILLE, N. C.
Bon Marché
DURHAM, N. C.
E. C. Piper
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Paris Hat Shoppe
LEXINGTON, N. C.
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HAZELTON, PENN.
Nightingale Hat Shop
LITTLETON, PENN.
The Little Hat Shop
PROVIDENCE, R. I.
Shepherd Store
COLUMBIA, S. C.
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CHARLESTON, S. C.
S. C. Snelgrove
SPARTANBURG, S. C.
August W. Smith Co.
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Robert Schwartz Co.
KNOXVILLE, TENN.
Anderson, Dulin, Varbell Co.
MEMPHIS, TENN.
J. Goldsmith Sons
NASHVILLE, TENN.
Lebeck Bros.
DALLAS, TEX.
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OSHKOSH, WIS.
Henderson Hoyt Co.
GREEN BAY, WIS.
Hennessy Hat Shop
MARINETTE, WIS.
Laurmane Bros. Co.

"THE HAT OF THE MONTH" by Mallory is a custom made adaptation of a smart Parisian mode.

This headform fitting number resists water and holds its shape for it is Cravenetted.

It is English Green Molesheen Soleil and may be found at the better shops. Mallory Hats range from $12.00 up.

MALLORY

Hats of Quality since 1823

392 FIFTH AVENUE ~ NEW YORK

THE EFFECT WAS PERFECT... *the cost was little!*

EVERY woman who pays the slightest heed to smartness knows how shrewdly she must plan to have a wardrobe of shoes and still escape the reproach of extravagance.

With lovely shoes that cost little, Queen Quality fits perfectly into this scheme of fashion! The designs are charming — the great French *bottiers* inspire them — and every shoe is impeccably made. As for the prices, behold how fair they are.

Many styles are $10*, $8.50* and $7 50 — a number are as low as $6.50 and $6. And at every price, the store in your city allied with Queen Quality, offers that variety of design which is always the spice and joy of choosing new shoes.

. . . THOMAS G. PLANT CORPORATION . BOSTON

ARCH FORM Queen Quality

*The ARCH FORM — an arch shoe — though you would never suspect that its slim lines and smart high heels could harbor such ease. Ask to see the exclusive cushion-heel.

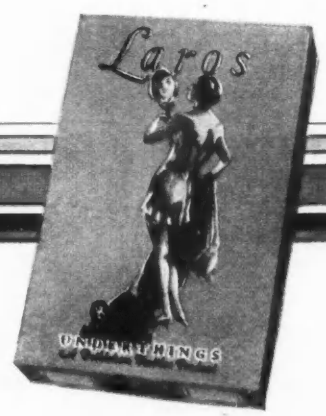
Queen Quality
REG. U.S. PAT. OFF. T.G.P. CORP.

NADINE — Suede and calf in the new Prado brown fashion this ARCH FORM tie. With lizard trimming. $8.50

PALOMA — An ARCH FORM model of black suede with strap and medallion trimming of black kid for smart contrast $10

Laros · UNDERTHINGS

We live in an age when comfort and style walk hand in hand—and the foundation for both of them is laid with the first garment we put on.



BETHLEHEM TEXTILES COMPANY ~ *Bethlehem, Pa.* .. ~ 389 *Fifth Ave.*, NEW YORK

The newest thing in PARIS is the "Gaytees ensemble"

We like so much the fabrics in your new 1930 Gaytees. The shades are new and will harmonize perfectly with our new Winter street ensembles.

Now your beautifully dressed American women can be smart from head to toe, no matter how stormy the weather.

We must arrange to have you send some here for our Paris clients, too.

It is particularly significant that the new Gaytees have the approval of Bernard et Cie. For this famous dressmaking house has always been especially successful in creating smart three-piece ensemble costumes.

Adjust this style to the weather's vagaries. Turn the cuff smartly down for damp streets. For snow or slush, turn it up snug and high.

These new tweed Gaytees have a smart strap cuff. They are cut to fit perfectly. And they come in the newest costume shades approved by Paris for this Fall and Winter.

These new Gaytees of gossamer rubber come either in button or KWIK-fastener style. They are light and comfortable, yet they afford wonderful protection against showers.

Last summer Gaytees had a fashion show of their own—in Paris!

On the Champs Elysees and the Place Vendome and the Rue de la Paix, the new 1930 Gaytees—the same styles you will find in your own shoe store—were set before the great Paris dressmakers. And what a welcome these smart new Gaytees received! As far as we can discover, no American fashion accessory *ever* met with such enthusiasm in Paris!

These dressmakers, always quick to adopt a really clever idea, said, "we must create Fall and Winter ensemble costumes with these new Gaytees."

And they did! More than that, these "Gaytees ensembles" were worn by mannequins and shown at some of the most important Paris August openings!

Why this welcome to the new Gaytees? Because Gaytees are stormy-day costume accessories created as Paris creates her loveliest things—as part of the ensemble—to harmonize with the new hats and frocks and coats.

Of course, you'll want to plan one or more Gaytees ensembles. So, do as Paris does. Choose your Gaytees to harmonize with your costumes *just* as you choose your gloves and handbags and hats.

Ask the salesman in your favorite shoe store to fit you with Gaytees when you buy your new Fall shoes.

You will find the name "Gaytees" inside the cuff of every pair. Prices range from $2.50 to $6. Made only by

United States Rubber Company

Gaytees – *the Tailored Overshoes*

REG. U. S. PAT. OFF.

Let your children dress themselves in *Zip-Ons*

Smart . . Warm . . Sturdy

The fastener is guaranteed never to stick or rust

NO more tiresome preparations to get children ready for out-of-doors. No more tedious, fretful buttoning and fastening.

Instead, these smart Zip-On Suits make a game of dressing. Children love the fun of "zipping them on" themselves! The fastener used on all genuine Zip-On togs is guaranteed never to stick or rust.

Made of soft, durable cloths . . . smartly and skillfully tailored . . . these snug little togs protect children from those abrupt changes in temperature which doctors say greatly increase susceptibility to infection.

Zip-Ons are long-wearing and economical. They clean wonderfully or may be washed.

Made in a full range of lovely colors. Sizes 2 to 10 years. Blouses and leggings may be purchased separately.

Zip-On Leggings

The smart little Zip-On Leggings banish all fastener trouble. Just three swift zips and they are on! With them children can help themselves as approved by progressive nursery schools and modern mothers. Even small youngsters like to zip them up for themselves and for each other. Made in a variety of colors and a wide range of durable cloths woven to withstand hard wear.

Children love the fun of "zipping on" these smart little suits—for themselves and each other

Rosy cheeks and sparkling eyes come from playing in keen Fall air—when children are kept snug and warm in Zip-Ons

These Zip-On togs are sold in leading stores throughout the country. Ask your favorite dealer for them. Manufacturer: Howlett & Hockmeyer Co., Inc., New York City.

ZIP-ON

Trade-mark Reg. U. S. Pat. Office

This label in every genuine Zip-On garment—insist on seeing it, for Zip-Ons are guaranteed to satisfy

ZIP-ON

LEGGINGS · · BLOUSES · · SETS

ABOVE. Chiffon velvet and lace after Mado.

RIGHT. Feutre brillant inspired by Patou.

Flat crêpe evening gown, a Patou adaptation.

Dinner dress in flat chiffon inspired by Patou.

ABOVE. Soleil adapted from a model by Agnès.

LEFT. Feutre brillant after Marcelle Roze.

LEFT. A little Sunday night frock after Lanvin. Chiffon.

RIGHT. Frost crêpe afternoon frock after Chanel.

LEFT. Wool Moussa suit adapted from Lucille Paray.

RIGHT. Faille canton dress for afternoon wear after Patou.

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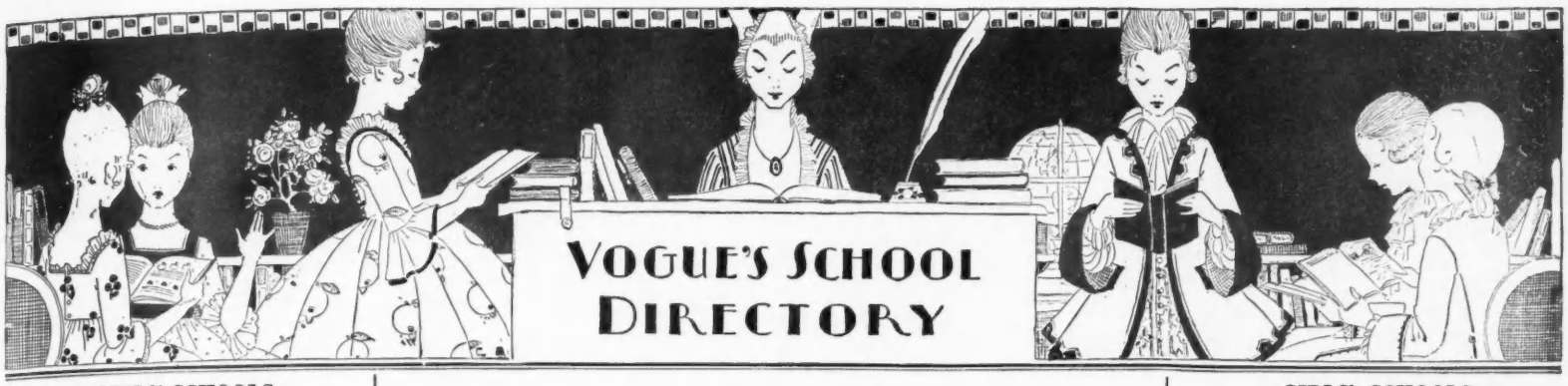

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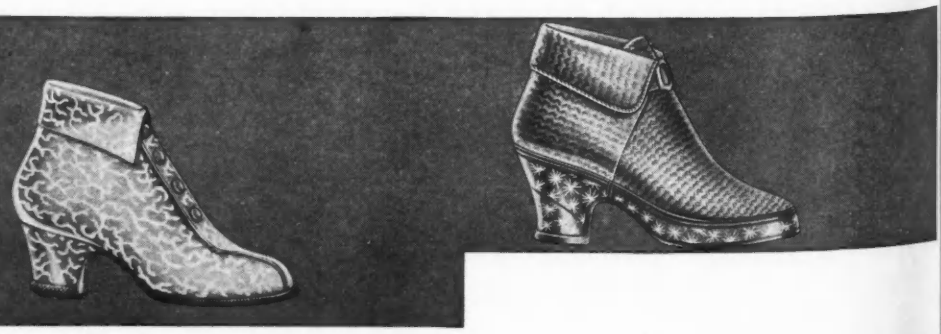

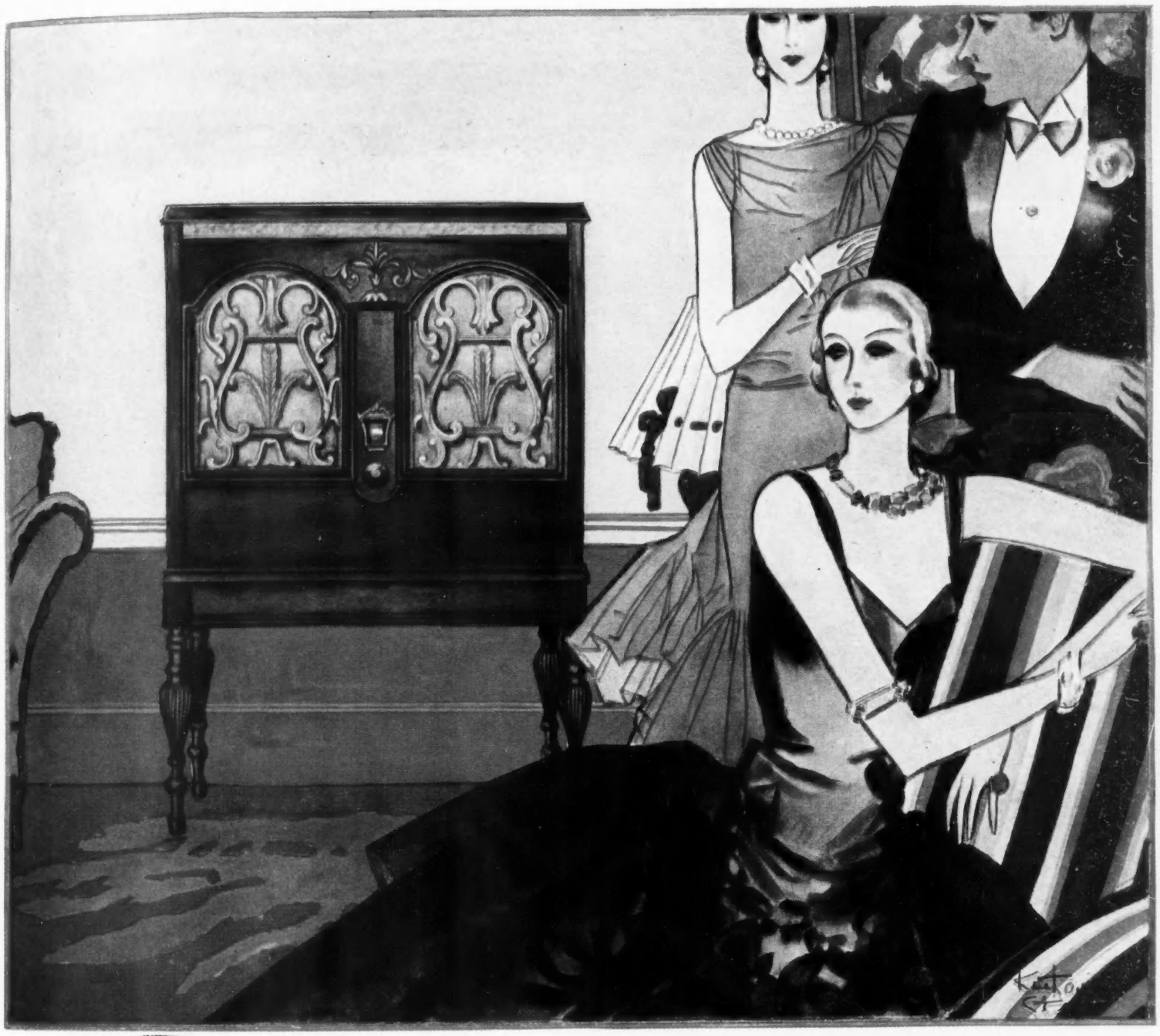

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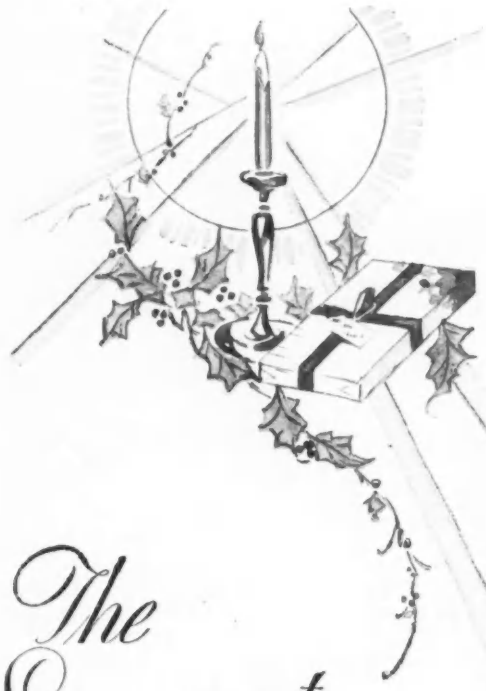

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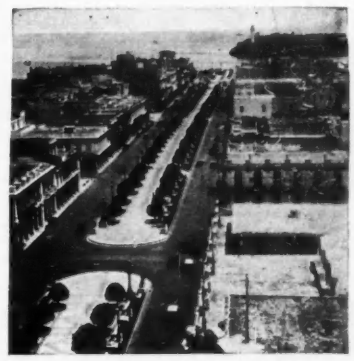

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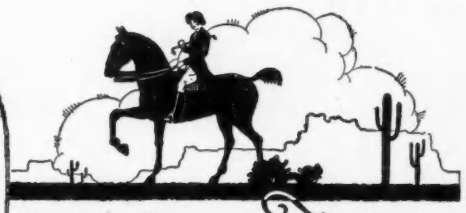

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The **New Winter Playground**

BETTY LOU . . . like most everyone who keeps in touch with the new...has heard a lot about Phoenix, Arizona. Now she's going to see for herself. Dad says it's a he-man's country (knew it back in the nineties), Aunt Hortense has placed her stamp of approval on hotel and ranch reservations.

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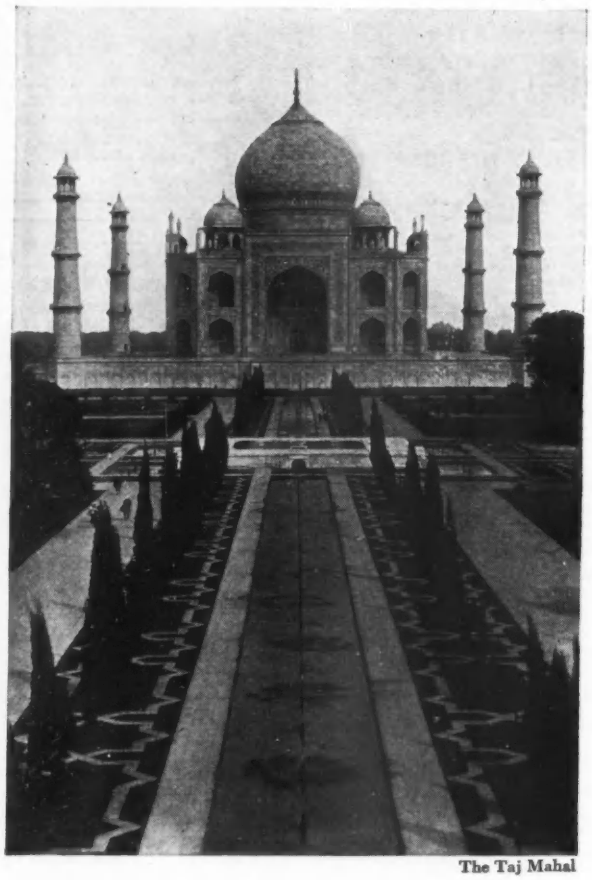

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India — palaces emblazoned with uncut jewels sparkling on golden spires... soft-voiced children playing in treasure-lined bazaars . . . and ghats, ever-burning by sacred rivers reflecting halls and mosques of Brahma, Siva and Vishnu . . . in Bombay and Benares, Agra and Delhi, Fatehpur-Sikri and Sikandra . . . just part of this living pageant.

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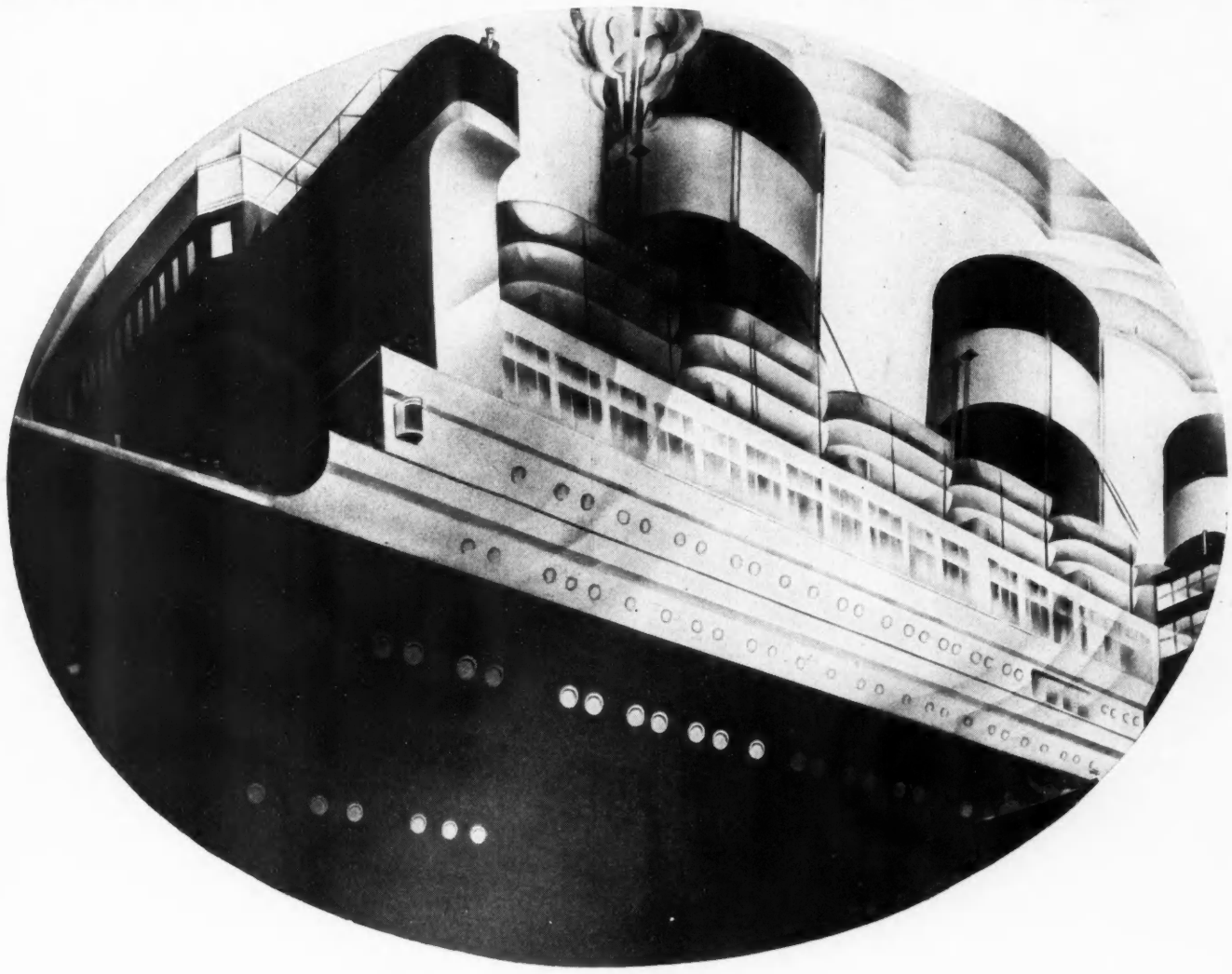

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For three straight years the Leviathan, world's largest liner, carried more passengers per sailing than any giant ship in transatlantic service. Size alone can never command preference! What endears this titan — and her sister ships — to the travel-wise is the perpetuation at sea of every pulse throb in American life at home. Delightful informality ... food that befriends American ideas of diet ... diversions as familiar as your favorite putter ... your own language ... American refinements in accommodations. Every ship, an American city at sea! For speed take the Leviathan. For maximum travel values at low rates book on those superb cabin ships — George Washington, America, Republic, President Roosevelt and President Harding. To Britain and the continent? Sail under the Stars and Stripes!

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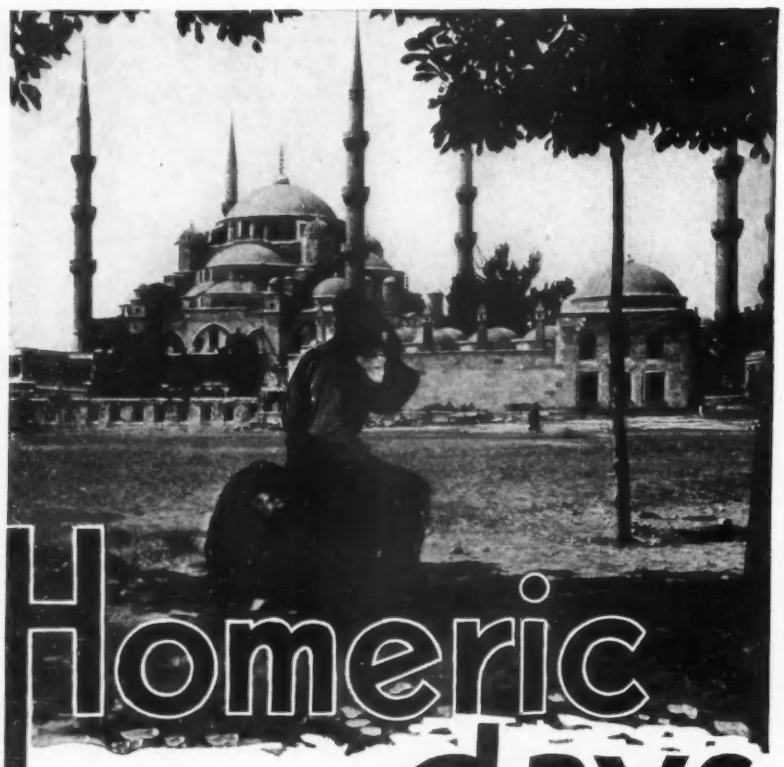

Homeric days

In Constantinople. The real, the unreal. Hero and Leander, St. Sofia; Jason and the Argo; Pan and Aphrodite, Pera, Stamboul and Scutari. The East, the West—a racial panorama—living, seething, throbbing on Galata Bridge. Mosques and minarets, coffee houses, bazaars. Bewilderingly beautiful—Constantinople, visited on the

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The Homeric—one of the world's foremost ships—with 115 rooms connected with private baths—the largest steamer to the Mediterranean—takes you to all the right places at the right time—14,000 miles—67 days.

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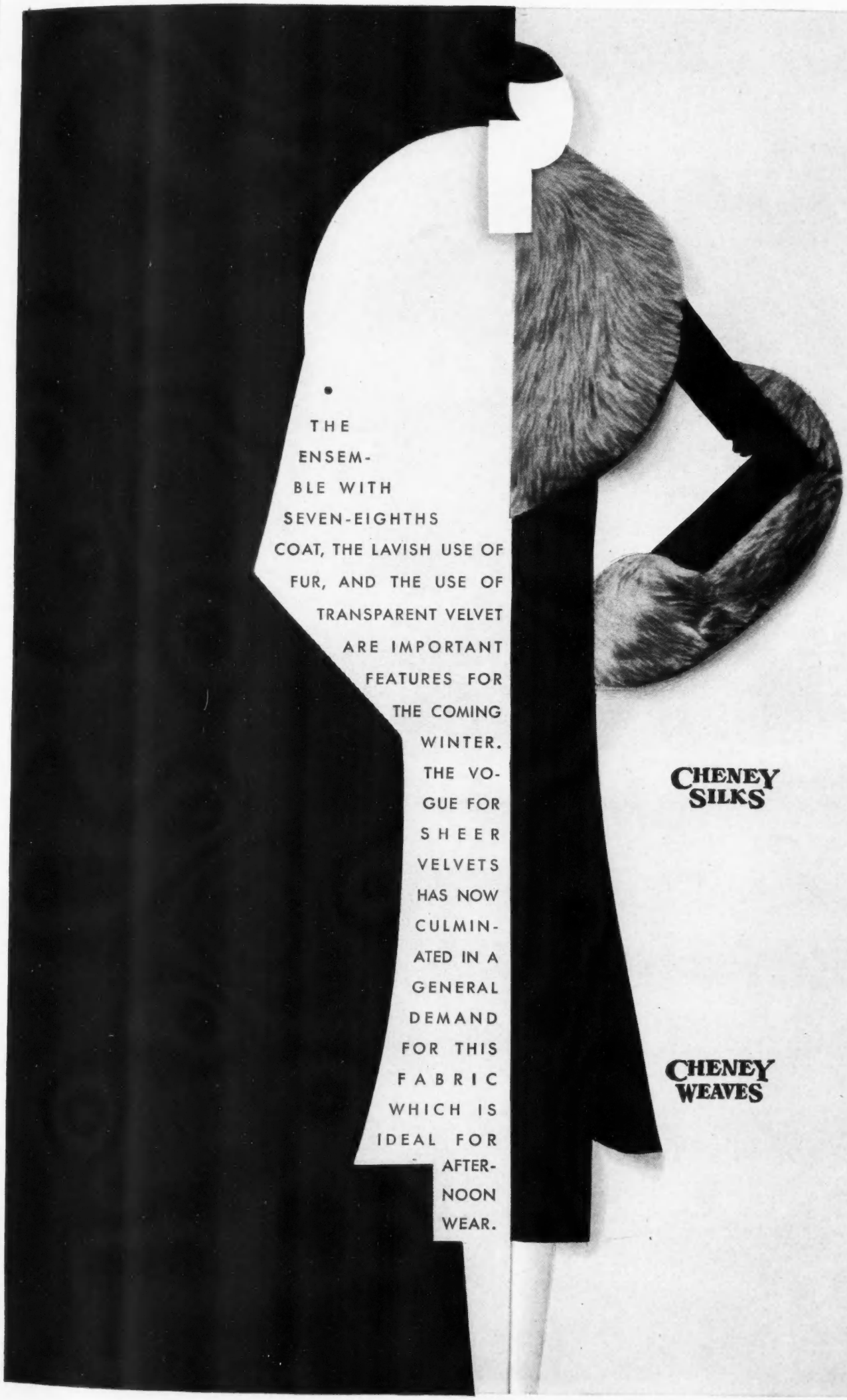

THE ENSEMBLE WITH SEVEN-EIGHTHS COAT, THE LAVISH USE OF FUR, AND THE USE OF TRANSPARENT VELVET ARE IMPORTANT FEATURES FOR THE COMING WINTER. THE VOGUE FOR SHEER VELVETS HAS NOW CULMINATED IN A GENERAL DEMAND FOR THIS FABRIC WHICH IS IDEAL FOR AFTERNOON WEAR.

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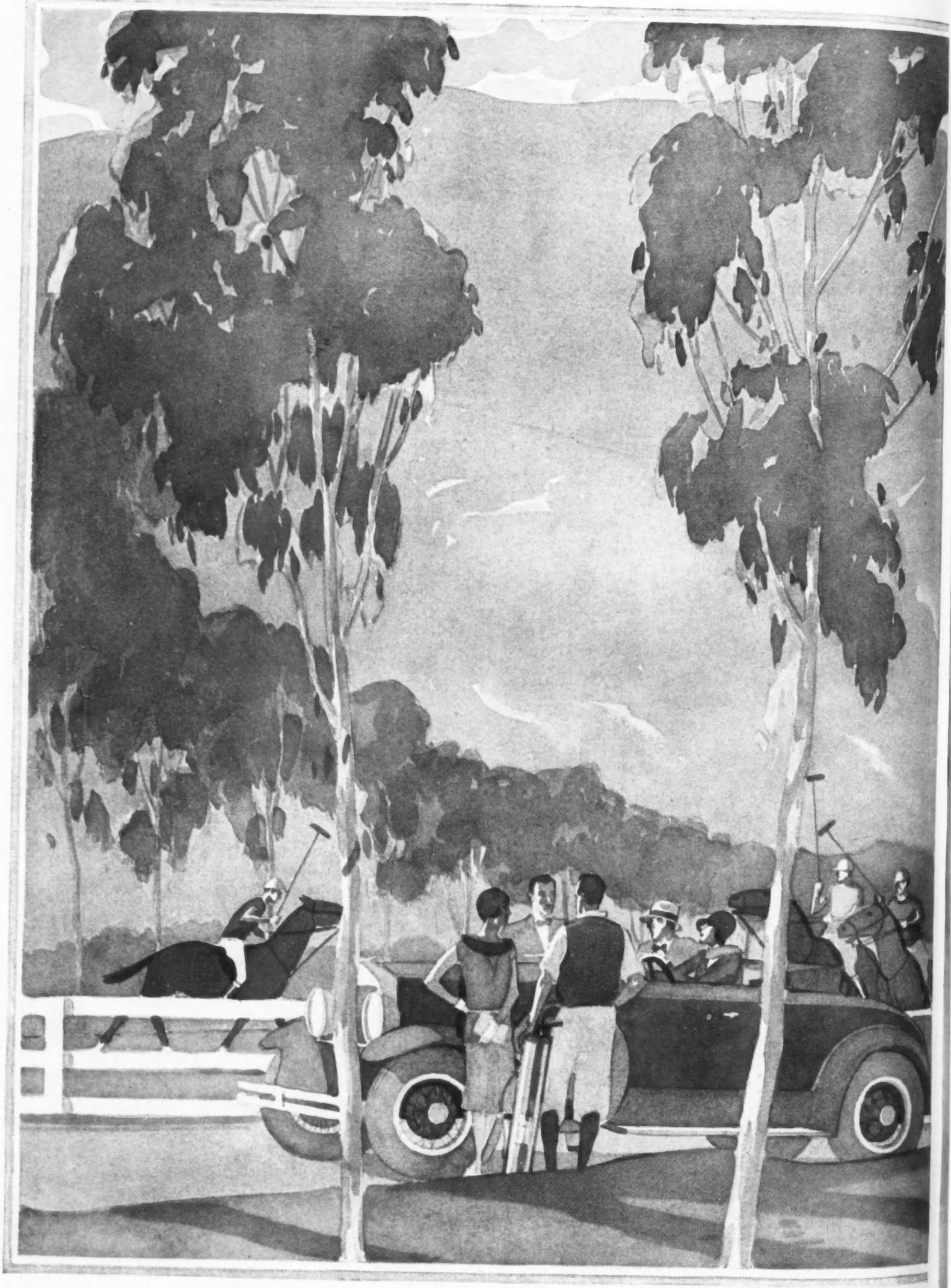

CALIFORNIA

WHEN your gorgeous autumn days are graying into winter... and that cold November twilight comes . . . well, winter's on the way . . .

Soon smart society is on the move, winging westward to the blue Pacific... to California, America's gay Riviera... playground of the world!

Come either to Los Angeles or San Francisco... and this whole enchanted land is at your feet—a land of sunshine and flowers, of highways that roll away like magic carpets through the mountains, along the sea... through fascinating, colorful cities . . . stately redwood forests. All California is your playground, infinitely varied... polo and golf, and five o'clock tea in the patio... starry nights, with the slumberous roar of the surf. A land of sunny loveliness, June-like days—in California.

Los Angeles and its Hollywood, Pasadena and Beverly Hills, gay words . . . to the travel-wise . . . then San Diego, with Agua Caliente just over the border. And for good stylish loafing, which science calls heliotherapy, heed the call of the desert! Palm Springs... or Death Valley, with its enthralling beauty and vast brooding expanse of sand and silence... back to the ocean again at Santa Barbara, another favorite of the smart world.

San Francisco—flavor of Naples and Paris. Center of a brilliant social season... charming, cosmopolitan, sophisticated. Nearby, you'll find paradise made fashionable at Monterey and Del Monte . . . Yosemite and Tahoe a night away, and just to the north the great Redwood Empire... duck and quail shooting, steelhead and salmon fishing... the kinds you read about in sport magazines.

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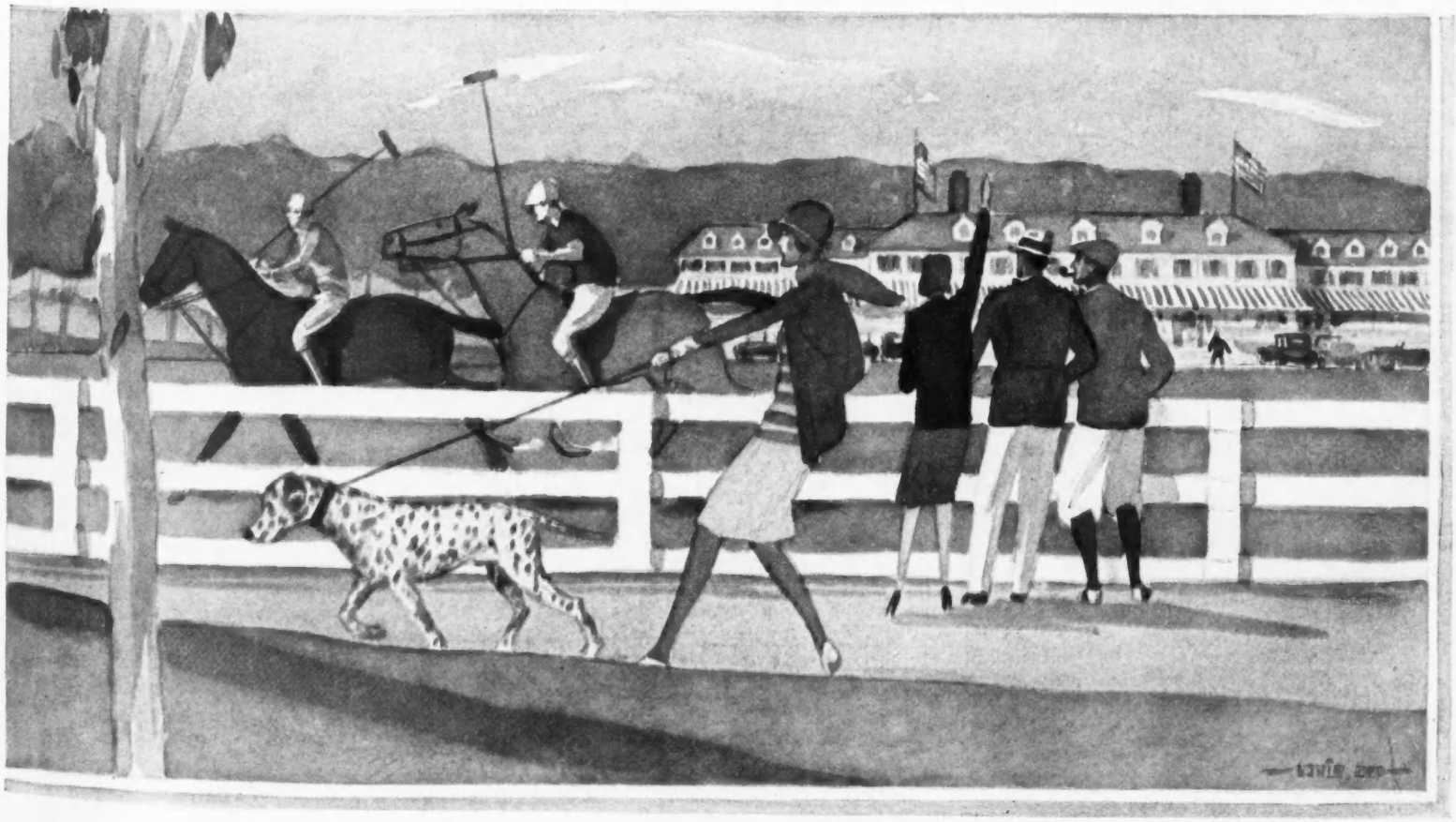

Society's Winter Paradise.... Hawaii

CORAL SANDS gleam today with gay Cosmopolites lured from the far reaches of the earth. The throbbing colors of Deauville, Cannes, famed watering places of the world, merge with the lavish tints of the South Seas ... their glistening greens and tropic golds and the million shifting shades between. The sparkle of Continental smartness is on great hotels that jewel the shore at Waikiki ... Everywhere is the zest of anticipation ... the vibrant thrill that marks the pre-holiday season in the Paradise Isles.

¶ Sophisticates enticed by the bizarre have opened the season each year a little earlier. They have come to know the rapture of Christmas under a velvet sky ... windows ablaze in the palaces of departed Hawaiian Kings ... clear-throated carols ascending to pendant stars that glow like orbs of fire through the fronds of swaying palms ... They come in the mellow beauty of autumn to linger until languorous spring bursts into the crashing colors of Hawaiian summer ... For them winter is only a fiction ... They know tonight the miracle of a moon of molten silver pouring its translucent sheen over majestic mountains and dancing waters ... the haunting harmony of sobbing steel-guitars and plaintive voices that rise and fall on vagrant breezes that drift in from the sea.

¶ They have learned that Hawaii is just a *few days* away ... a land of enchantment at the end of a blissful interlude of sun and sea and sky on luxurious liners as proud as any that float. They know it as the magic place where shimmering rainbows drape verdant golf courses ... where friendly beach-boys weave native hats or conquer racing waves, erect on charging surf-boards ... where sporty denizens of the deep lurk in constant challenge to the mettle of the ardent fisherman, or idle days may be dreamed away in tropic bowers still primitive and unspoiled.

¶ *You can go from any of the four great gateways of the Pacific in four to six days, according to the liner selected. And you do not have to bother with passports or other formalities. Hawaii is an integral part of the United States—as much so as your own State.*

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Other famous Union Pacific trains to California include the new 58 hour, extra fare Overland Limited, the 63 hour no extra fare San Francisco Limited, the Gold Coast Limited, Pacific Limited and Continental Limited from Chicago—the Pacific Coast Limited from St. Louis and Kansas City.

Make your next California journey even more enjoyable than the last —aboard the Los Angeles Limited or one of its fine sister trains.

Send coupon today for California booklets which fully explain the Overland Route's famous fleet of fine trains.

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THE OVERLAND ROUTE

THE DELUXE

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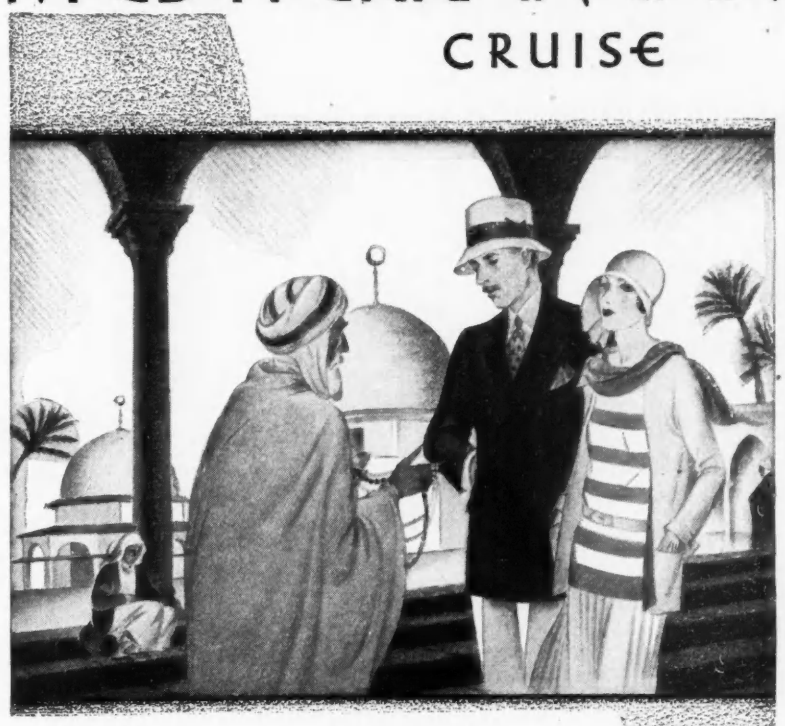

Frank's Eighth Annual Cruise
De Luxe, Cunard R. M. S. Scythia
from New York, Jan. 28, 1930

54 years' travel experience brilliantly culminates in Frank's eighth cruise to the Mediterranean . . . aboard a ship seven times tried and proved superb for winter cruising.

67 perfectly planned days . . . over a skillfully routed sea-path to ports of pleasure, fashion and romance . . . with an exceptionally long visit in Egypt and the Holy Land . . . and including such unusual ports as Cattaro, Tunis, Venice, Palermo, Taormina, Malta, Ragusa . . . in addition to the usual Mediterranean countries. An itinerary turned into a thrilling adventure, a daring sum-total of all others.

Naturally such a cruise has a wide appeal . . . essentially necessitating early bookings, at rates from $950 . . . including an elaborate program of shore excursions, Cunard's finest First Class service and cuisine, a free stopover in Europe and return by any Cunard steamer. The membership is strictly limited to 390 . . . half capacity.

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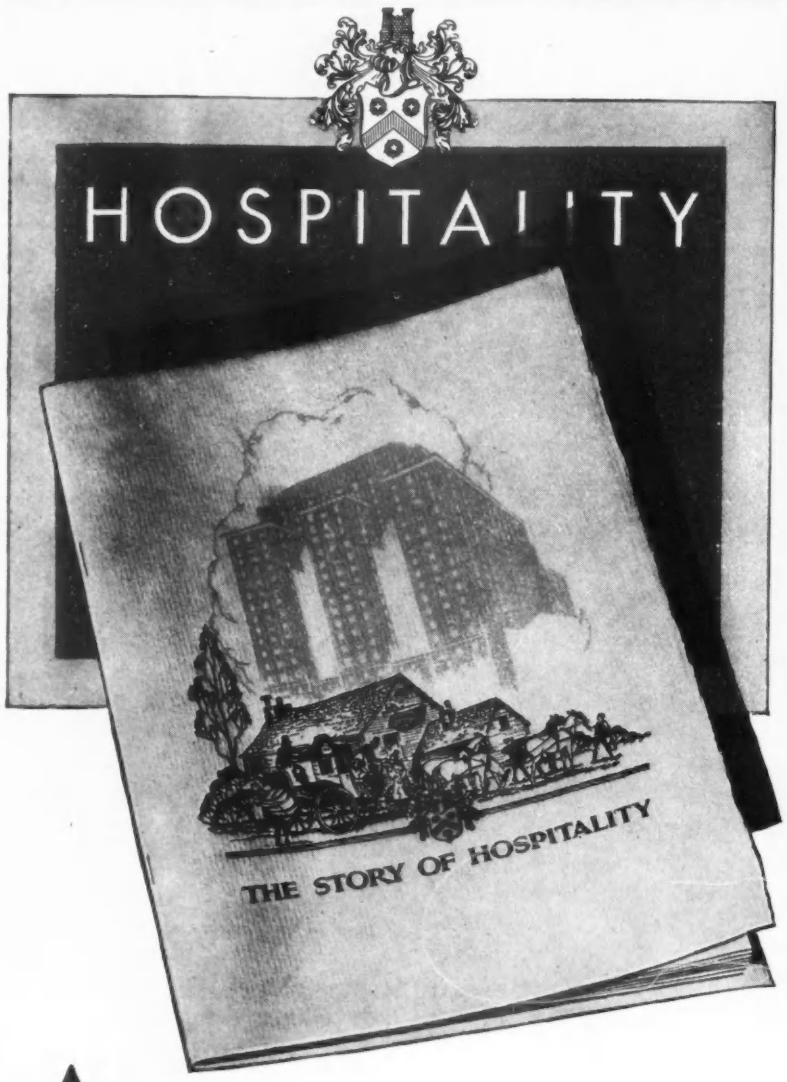

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all other Considerations . . .

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Recognizing the significance of this fact, The ROOSEVELT persuaded a gifted writer to trace the progress of hospitality through the ages . . . It is a warm and fascinating story—vibrant with human interest . . . To the best of our knowledge this is the first time it has been told.

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MADISON AVENUE at 45th Street NEW YORK

EDWARD CLINTON FOGG—Managing Director

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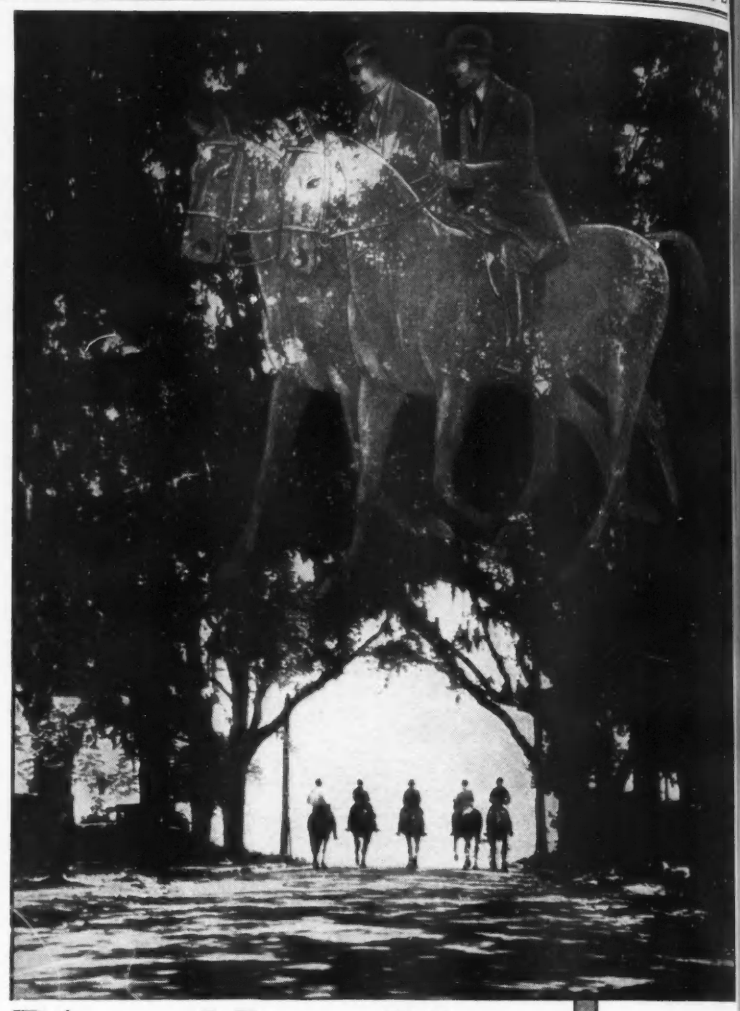

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Where you can rest and play in a perfect climate---neither too hot nor too cold, of little rain, and of sunshine every day; where horseback riding, motoring, golf, swimming in outdoor pools (and in the surf on warmer days), polo, racing, hunting, and fishing are all within close proximity; where splendid hotels, clubs, apartments, lodges, and camps are operated at moderate rates.

Write today for information and descriptive literature about this land of delightful winters. Address R. D. Pusey, General Passenger Agent, Louisville & Nashville R. R., Room 424-A, 9th & Broadway, Louisville, Ky.

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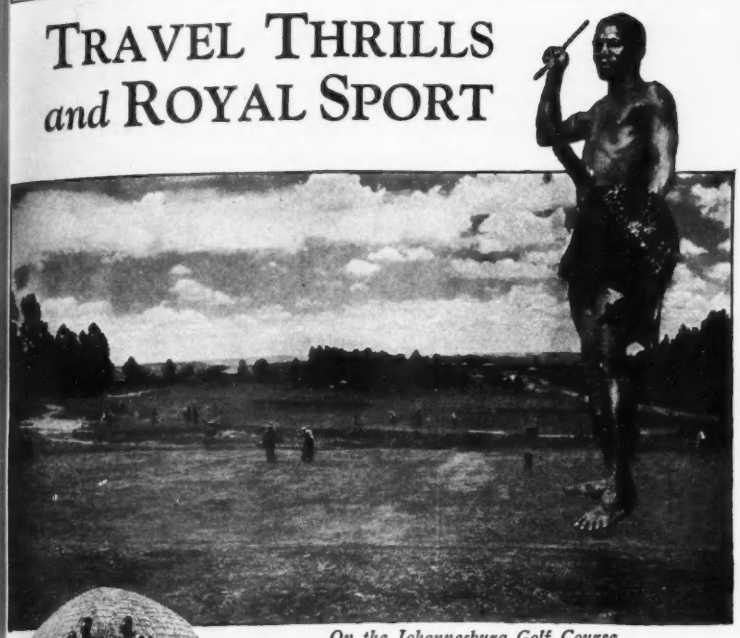

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TO FRANCE AND ENGLAND

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BERENGARIA	Nov. 20	Dec. 14	Jan. 4
MAURETANIA	Nov. 27	Dec. 27	April 9

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Jan. 6, 1930	s.s. Carinthia	16 days	200
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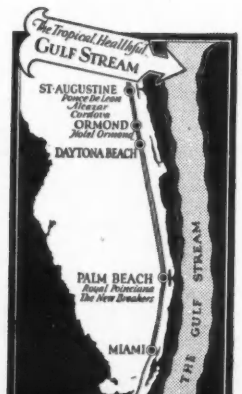

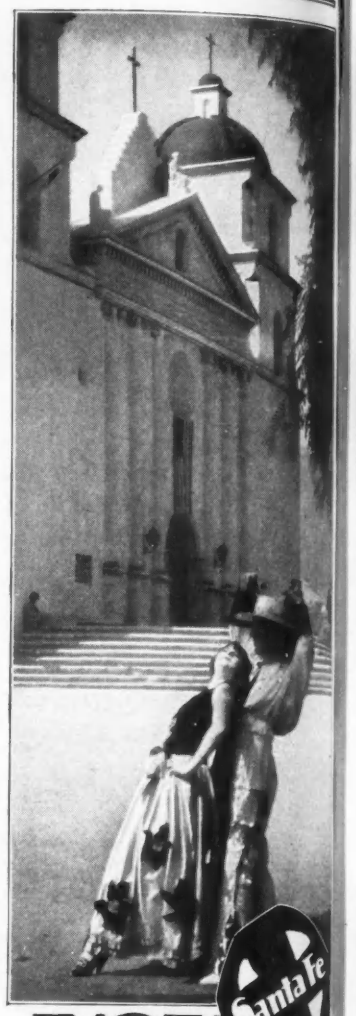

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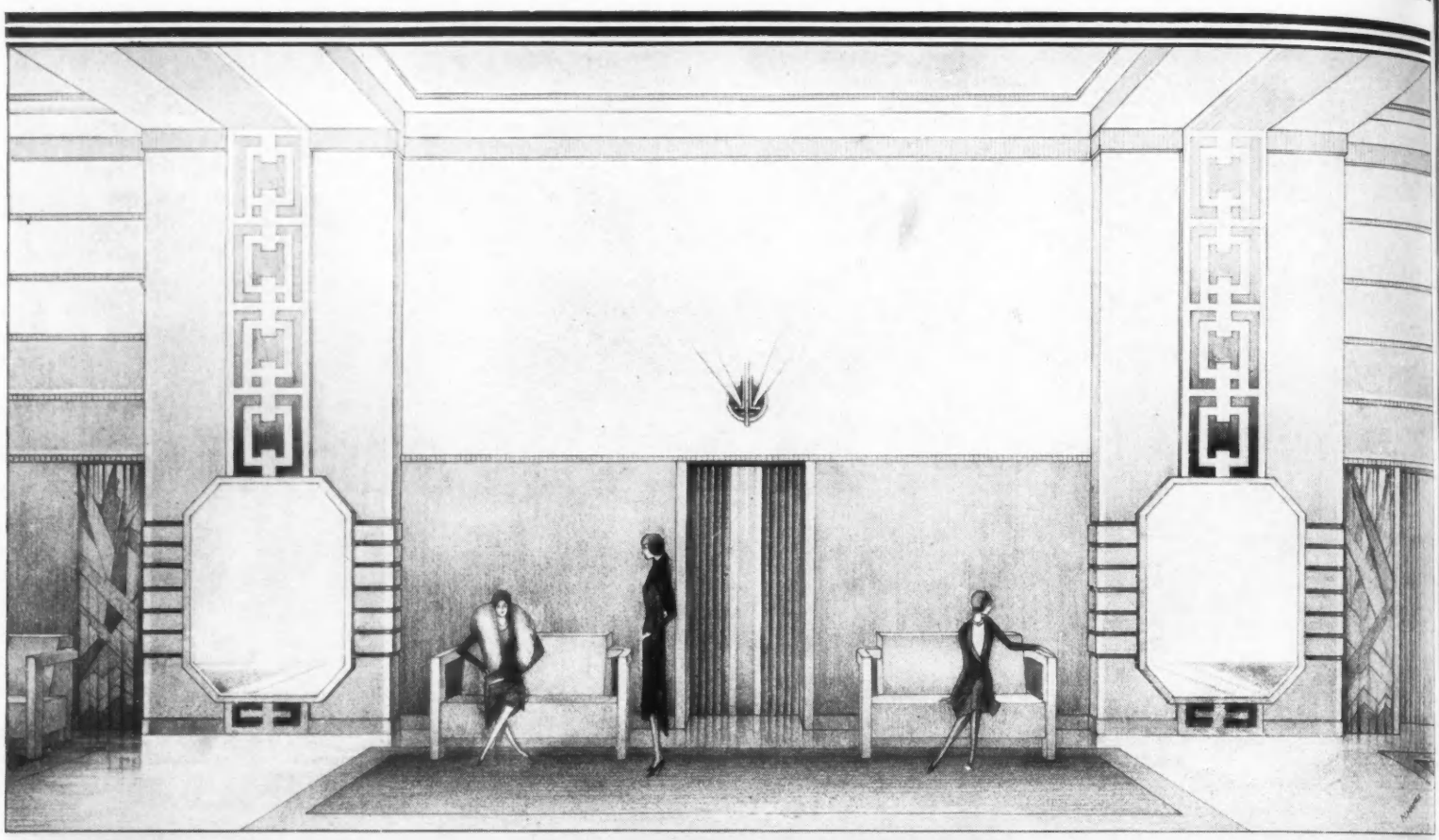

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SOCIETY

Births

NEW YORK

Safe—On October 13, in Newport, Rhode Island, to Mr. and Mrs. Kenneth A. Shaw Safe (Louise King), a son.

Engagements

NEW YORK

Bonbright-Thatcher—Miss Eleanor Bonbright, daughter of Mr. and Mrs. Irving Wayland Bonbright, of Fishers Island, New York, and Englewood, New Jersey, to Mr. John Howard Thatcher, son of Mr. and Mrs. Edwin H. Thatcher.

Brashear-Perry—Miss Gense Brashear, daughter of Colonel Peter Cominges Brashear and Mrs. Brashear, to Mr. Vernon Cadwallader Gordon Perry, son of Mr. and Mrs. Ernest Henry Perry, of Hove, Sussex, England.

Carnahan-Gordon—Miss Charlotte Elizabeth Carnahan, daughter of Mr. and Mrs. George Holmes Carnahan, to Mr. Lewis Henderson Gordon, son of Mr. and Mrs. Gordon Gordon.

Curry-McCarthy—Miss Veronica Curry, daughter of Mr. and Mrs. John F. Curry, to Mr. Edmund J. McCarthy, junior, son of Mr. Edwin J. McCarthy, of Springfield, Massachusetts.

Curtis-Jackson—Miss Lettys Eliot Curtis, daughter of Mr. and Mrs. Ronald Eliot Curtis, to Doctor Daniel Scott Jackson, son of Doctor Daniel Noel Jackson and Mrs. Jackson.

Daniell-Bickmore—Miss Katharine Lozier Daniell, daughter of Mr. Griswold Boyce Daniell, to Mr. Jesse O. Bickmore, son of Mr. and Mrs. Albert H. Bickmore.

Douglas-Williams—Miss Elizabeth Margaret Douglas, daughter of Mr. and Mrs. Walter Douglas, to Mr. Charles Watkins Williams, of Richmond, Virginia, son of Mr. and Mrs. R. Lancaster Williams.

Goodrich-Jagger—Miss Yrene Burr Goodrich, daughter of Mr. and Mrs. Clinton Burr Goodrich, to Mr. Frederick Ranson Jagger, junior, son of Mr. and Mrs. Frederick Ranson Jagger.

Hamilton-Allison—Miss Cadence Hamilton, daughter of Mr. and Mrs. Robert Alexander Hamilton, to Doctor Arthur Allison.

Hixson-Stanley—Miss Sara Hixson, daughter of Mr. and Mrs. Hiram Hixson, to Mr. Donald Carlton Stanley, son of Mr. and Mrs. James North Stanley, of Brookline, Massachusetts.

Humphreys-Gould—Miss Barlow Humphreys, daughter of Doctor Gustavus Humphreys, to Mr. William Stocking Gould, junior.

Legg-Luke—Miss Cora Legg, daughter of Mr. George Albert Legg, to Mr. Adam Keith Luke, junior, son of Mr. and Mrs. Adam Keith Luke.

Lowe-Walker—Mis Muriel Lowe, daughter of Mr. and Mrs. Henry W. Lowe, to Mr. Robert E. Walker, son of Mr. and Mrs. Elisha Walker.

Mathewson-Bush—Miss Jane Mathewson, daughter of Mrs. Henry Smith Mathewson, to Mr. Horace McMurtrie Bush, of Boston, Massachusetts, son of Mrs. Henry Sturgis Bush.

Engagements—Continued

Nash-Sherlock—Miss Constance Nash, daughter of Mr. Warren B. Nash, to Colonel David E. Sherlock, son of Mr. and Mrs. David Sherlock, of Tullamore, Ireland.

Pew-Riggs—Miss Kathryn Pew, daughter of Mrs. Robert C. Pew, to Lieutenant Ralph Smith Riggs, U. S. N., son of Mr. Joseph Newton Riggs.

Pillsbury-Lord—Miss Mary Stinson Pillsbury, daughter of Mr. and Mrs. Charles Stinson Pillsbury, of Minneapolis, Minnesota, to Mr. Oswald Bates Lord, son of Mr. and Mrs. Charles Edwin Lord, of Tarrytown-on-Hudson, New York.

Stevens-Ballantine—Miss Elizabeth Stevens, daughter of Mr. and Mrs. Francis Kirby Stevens, to Mr. Peter Ballantine, son of Mr. and Mrs. Percy Ballantine.

Summerhayes-Hatch—Miss Rosamond Summerhayes, daughter of Mr. and Mrs. Henry Roswell Summerhayes, to Mr. T. Alden Hatch, son of Mrs. W. Denison Hatch.

Wylie-Case—Miss Mary Elizabeth Wylie, daughter of the Reverend Doctor Dwight Witherspoon Wylie, to Mr. James Herbert Case, junior.

BOSTON

Doggett-Taylor—Miss Dorothy Quincy Doggett, daughter of Mr. and Mrs. Samuel Bradlee Doggett, to Lieutenant Alfred Richards Taylor, U. S. N.

Paton-Barrett—Miss Alice Katharine Paton, daughter of Mr. and Mrs. Archibald Browning Paton, to Mr. Oliver Coolidge Barrett, son of Doctor William Oliver Barrett and Mrs. Barrett.

PHILADELPHIA

Geist-Ely—Miss Elizabeth Geist, daughter of Mr. and Mrs. Clarence H. Geist, to Mr. Van Horn Ely, junior, son of Mr. and Mrs. Van Horn Ely.

Lippincott-Hamilton—Miss Marguerite Lippincott, daughter of Mrs. William Grobler, to Mr. Robert E. Hamilton, son of Mrs. George L. Hamilton.

Mitchell-Wister—Miss Frances Kearsley Mitchell, daughter of Mr. and Mrs. J. Kearsley Mitchell, to Mr. William Rotch Wister, son of Mr. Owen Wister.

Reed-Vaughan—Mrs. Boyd Reed, daughter of Mr. and Mrs. Theodore L. Pomeroy, to Mr. James A. Vaughan.

Reeves-Potts—Miss Theodora Reeves, daughter of Mr. and Mrs. Theodore B. Reeves, to Mr. Horace Turley Potts, second.

Weddings

NEW YORK

Baeyens-Clark—On October 17, Baron James Baeyens and Miss Mary Clark, daughter of Mrs. Tobin Clark.

Barry-Ryan—On September 25, Mr. Arthur John Barry, junior, and Miss Alice Jay Ryan, daughter of the late Mr. and Mrs. Cornelius James Ryan.

(Continued on page 64)

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The SHOPS of VOGUE

SOCIETY

(Continued from page 63)

The SHOPS of VOGUE

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English
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ALICE H. MARKS, 19 E. 52nd St., N.Y.C.

Weddings—Continued

Bohnig-Michel—On October 19, Mr. Henry E. Bohnig, son of Mr. and Mrs. Frank Bohnig, of Brooklyn, New York, and Miss Leona Michel, daughter of Mrs. Leonhard Michel, of Forest Heights, New Rochelle.

Bramwell-Flagg—On October 5, Mr. William Moffatt Bramwell, son of Mr. and Mrs. George W. Bramwell, and Miss Eleanor Lee Flagg, daughter of Mrs. C. Douglass Green.

Brent-Chase—On October 21, Mr. Duncan K. Brent, junior, of Baltimore, Maryland, and Miss Fredericka Chase, daughter of Mr. and Mrs. Frederick Chase, of Waterbury, Connecticut.

Brunelli-Conklin—On October 5, Mr. Gilberto Brunelli, of Boston, son of the Hon. Domenico Brunelli and Mrs. Brunelli, and Miss Miriam W. Conklin, daughter of Mrs. James Eugene Conklin.

Clark-Hepburn—On September 28, Mr. James Foster Clark and Miss Jane Alden Hepburn, granddaughter of Mrs. A. Barton Hepburn.

Coleman-Murray—On October 12, Mr. Richard Taylor Coleman, son of Mr. and Mrs. Garland Coleman, of Richmond, Virginia, and Miss Esther Murray, daughter of the Right Reverend John Gardner Murray.

Converse-Gibson—On October 13, Mr. Rob Roy Converse and Mrs. Preston Gibson, daughter of Mr. and Mrs. Harris Spaulding, of Haverhill, Massachusetts.

Couch-Stewart—On October 26, Mr. Ira Laing Couch and Miss Jane Stewart, daughter of Mr. and Mrs. John Thomas Stewart, second, of Omaha, Nebraska.

Crispin-Klock—On September 25, Mr. Benjamin Eaton Crispin and Miss Laura Tenney Klock, daughter of Mr. Mabie Crouse Klock.

Cunningham-Bedford—On October 2, Mr. Briggs Swift Cunningham and Miss Lucie Emily Bedford, daughter of Mr. and Mrs. Frederick T. Bedford.

Decker-Chase—On September 19, Mr. Sydney Sylvester Decker, junior, son of Mr. Sydney Sylvester Decker, and Miss Julia Seargeant Chase, daughter of the late Mr. and Mrs. William Henry Chase.

Weddings—Continued

Duane-Holmes—On October 5, Mr. Harry Brewerton Duane, junior, son of Mr. and Mrs. Harry B. Duane, of Boston, Massachusetts, and Miss Eleanor Spencer Holmes, daughter of Mr. and Mrs. Henry Wyman Holmes.

Edgar-Findlay—On October 1, Mr. Alfred W. Edgar, junior, son of Mr. and Mrs. A. W. Edgar, and Miss Janet Findlay, daughter of Mr. and Mrs. Andrew Findlay, of Montclair, New Jersey.

Gates-Shonnard—On October 22, Mr. Geoffrey McNair Gates, son of Mrs. George Stevens, of Cleveland, Ohio, and Miss Jane J. Shonnard, daughter of Mrs. Joyce Shonnard.

Gibbs-Satterlee—On October 12, Mr. Milo Sargent Gibbs and Miss Eleanor Morgan Satterlee, daughter of Mr. and Mrs. Herbert Morgan Satterlee.

Gillespie-McKenna—On October 8, Mr. George J. Gillespie and Miss Dorothy Elizabeth McKenna, daughter of Mr. and Mrs. James McKenna.

Griscom-Crosse—On October 3, Colonel Lloyd C. Griscom and Miss Audrey Margaret Elizabeth Crosse, daughter of Mr. Marlborough Crosse, of Southsea, England.

Harde-Barker—In October, in Christ Church, Rye, New York, Mr. Dudley Brown Harde, son of Mr. and Mrs. Dudley Harde, and Miss Frances Barker, daughter of Mr. and Mrs. Charles Eli Barker.

Hawthorne-Miller—On October 3, Mr. William Bayard Hawthorne, son of Mrs. Bayard Hawthorne, and Miss Bettina Miller, daughter of Mr. and Mrs. George Clinton Miller.

Hemingway-Phelps—On October 12, Mr. Willard Sands Hemingway, son of Mr. and Mrs. B. Havens Hemingway, of Watertown, Connecticut, and Miss Anabel Curtiss Phelps, daughter of Mr. and Mrs. Marion Beardslee Phelps, of Hartford, Connecticut.

Hiscoe-Koch—On October 17, Mr. Reginald Victor Hiscoe and Miss Jean von der Horst Koch, daughter of Mrs. Erdiun von der Horst Koch.

Howard-Larned—On October 8, Mr. W. Allan Maclean Howard, son of the Reverend Doctor J. Scott Howard and Mrs. Howard, and Miss Aldyla Larned, daughter of Mrs. Charles William Larned.

(Continued on page 65)

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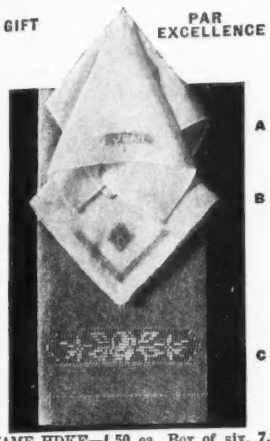

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SOCIETY

(Continued from page 64)

Weddings—Continued

Jackson-Billington—On September 25, Mr. William Spencer Jackson and Miss Doris Billington, daughter of Mr. and Mrs. William Billington.

Jacob-Norton—On October 19, Mr. Lawrence Jacob, second, son of Mrs. Bartholomew Jacob, and Miss Bertha Norton, daughter of Doctor Nathaniel Read Norton and Mrs. Norton.

Lange-Keresey—On October 21, Mr. John Dietrich Lange and Miss Margaret Keresey, daughter of Mr. and Mrs. R. E. Keresey, of Montclair, New Jersey.

Malone-Dryden—On September 21, Mr. Francis Augustine Malone and Miss Florence Elizabeth Dryden, daughter of Mr. and Mrs. Edwin Winters Dryden.

Martin-Anderson—On October 19, Mr. Aubrey H. Martin, junior, and Miss Caroline Olyphant Anderson, daughter of Mr. and Mrs. W. de La Roche Anderson.

Meeker-Ross—On October 10, Mr. John R. Meeker, son of Mrs. Henry Eugene Meeker, and Miss Winona Ross, daughter of Mr. and Mrs. Pierce S. Ross.

Pagenstecher-Walton—On September 27, Mr. Albrecht Pagenstecher, third, son of Mr. and Mrs. Albrecht Pagenstecher, junior, and Miss Sarah Elizabeth Walton, daughter of Mrs. John Chapell Walton.

Poindexter-Fuller—On September 27, Mr. Everton Gentry Poindexter and Miss Elinor Fuller, daughter of Mr. and Mrs. Henry J. Fuller.

Pole-Baker—On September 26, Mr. James Talbot Pole and Miss Rose Mary Baker, daughter of Mr. and Mrs. Elias Baker.

Scholle-Perkins—On September 20, Mr. Robert M. Scholle and Miss Maude Harrison Perkins, daughter of Mr. and Mrs. Frank Gordon Perkins.

Smith-Nehring—On September 24, Mr. Harold Emanuel Smith and Miss Clara Ewing Nehring, daughter of Mrs. Ethelinda Kneeborn Nehring, of Devonshire, England.

Waller-Fennessy—On October 31, Mr. Lawrence Waite Waller, son of Mrs. Charles W. Waller, and Miss Eleanor Seep Fennessy, daughter of Mr. J. H. Fennessy, of Greenwich, Connecticut.

Whittaker-Hopkins—On September 20, Mr. Donald R. Whittaker, son of Mr. and Mrs. Herbert W. Whittaker, and Miss Roberta Hopkins, daughter of Mr. James D. Hopkins, of Glen Ridge, New Jersey.

Winner-Kingsland—On September 12, Mr. Roy P. Winner, son of Judge J. H. Winner and Mrs. Winner, of Saint Petersburg, Florida, and Miss Alva Elizabeth Kingsland, daughter of Mr. and Mrs. Albert Alexander Harold Kingsland.

Wood-Lee—On November 1, Mr. John Clark Wood, son of Mr. and Mrs. Charles S. Wood, and Miss Edna Van Ingen Lee, daughter of Mr. and Mrs. Charles Theodore Lee.

Young-Troy—On October 4, Mr. George Bibb Young and Miss Dorothy Florence Troy, daughter of Mr. and Mrs. Frederick Arthur Troy.

Weddings—Continued

BOSTON

Bigelow-Fry—On September 21, Mr. Franklin Thomas Bigelow, son of the Reverend Doctor Frank Ellsworth Bigelow, and Miss Virginia Alvord Fry, daughter of Mr. and Mrs. Thomas Wilder Fry.

Burbank-Goddard—On October 8, Mr. Bouldin Gaylord Burbank and Miss Janet Goddard, daughter of Mr. and Mrs. Henry D. Goddard.

Hildreth-Wing—In October, Mr. Horace A. Hildreth, son of Mrs. Robert D. Simons, and Miss Katherine Cable Wing, daughter of Mr. and Mrs. Daniel G. Wing, of Brookline, Massachusetts.

Johnson-Marshall—On September 14, Mr. Robert Emerson Lamb Johnson and Miss Mary Livingston Marshall, daughter of Mr. and Mrs. Loring Livingston Marshall.

Kimball-Clark—On September 12, Mr. Wirt Fuller Kimball, son of Mrs. George A. Kimball, and Miss Eleanor Frances Clark, daughter of Mr. and Mrs. Frank D. Clark.

Latham-Bates—On September 21, Mr. Wayne Latham, son of Mr. and Mrs. Ernest I. Latham, and Miss Ruth Alice Bates, daughter of Mr. and Mrs. Waldo L. Bates.

Macy-Satterlee—On October 5, Mr. Norman Lamont Macy, son of Mr. and Mrs. John E. Macy, and Miss Etheldred Folsom Satterlee, daughter of Mrs. Churchill Satterlee.

Newton-Moore—On September 25, Mr. Charles Paul Newton, son of Mrs. George H. Newton, and Miss Gladys Emeida Moore, daughter of Mr. and Mrs. Fred S. Moore.

Pierrepont-Scott—On September 21, Lieutenant John Pierrepont, son of Mr. and Mrs. Robert Low Pierrepont, and Miss Mary Adelaide Scott, daughter of Mr. Charles H. Scott.

Pratt-Squires—On September 14, Mr. Ernest Clifford Pratt, son of Mr. and Mrs. Charles H. Pratt, and Miss Gladys May Squires, daughter of Mr. John F. Squires.

Thompson-Lynde—On September 14, Doctor Ralph D. Thompson, son of Doctor J. Douglas Thompson and Mrs. Thompson, and Miss Constance Lynde, daughter of Mr. and Mrs. Charles R. Lynde.

Rodman-Heath—On October 3, Mr. Oliver Hazard Perry Rodman and Miss Dorothea Heath, daughter of Mr. and Mrs. Reginald Cary Heath.

Wakefield-Paine—On September 10, Mr. George Kennard Wakefield and Miss Julia Lee Paine, daughter of Mr. and Mrs. John B. Paine.

Wheeler-Balch—On October 5, Mr. Leonard Wheeler, junior, and Miss Cornelia Balch, daughter of Doctor Franklin Greene Balch and Mrs. Balch.

(Continued on page 66)

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SOCIETY

(Continued from page 65)

Weddings—Continued

CHICAGO

Chase-Morrisson—On September 10, Mr. John Waddel Chase, son of Mr. and Mrs. Cleveland King Chase, and Miss Rosemary Morrisson, daughter of Mr. and Mrs. James William Morrisson.

Wheelock-Rend—On September 13, Mr. Thomas G. Wheelock, son of Mrs. Van Der Woude, of London, England, and Miss Dorothy Rend, daughter of Mr. and Mrs. Joseph Paul Rend.

DETROIT

Baring-Gould–Thrall—On September 28, Mr. Sabine Linton Baring-Gould, son of Mr. and Mrs. Edward Sabine Baring-Gould, of Devonshire, England, and Miss Constance Thrall, daughter of Mr. and Mrs. George Clarkson Thrall.

Fink-Morley—On September 17, Mr. George Rupert Fink and Miss Elise Morley, daughter of Mr. and Mrs. Walter G. Morley.

Gresinger-Pettibone—On October 4, Mr. Hamlin Lewis Gresinger, son of Mr. and Mrs. George D. Gresinger, and Miss Helen Pettibone, daughter of Mr. and Mrs. Arthur D. Pettibone.

PHILADELPHIA

Birkhead-Browne—On September 23, Mr. Henry Clay Birkhead, son of Mrs. Harry Birkhead, junior, and Miss Sarah Lee Browne, daughter of Mr. and Mrs. T. Horace Arrell Browne.

Bissell-Packard—On October 26, Mr. Ellison Perot Bissell, junior, of Germantown, Pennsylvania, and Miss Ann Packard, daughter of Doctor Francis R. Packard and Mrs. Packard.

Dunning-Saunders—On September 18, Mr. Leighton Dunning, son of Mr. and Mrs. George A. Dunning, and Miss Laura Marshall Saunders, daughter of Mr. and Mrs. John Cramp Saunders, of Ottawa, Ontario.

Graham-Smythe—On October 12, Mr. Frederick W. Graham, junior, of New York, and Miss Bertha F. Smythe, daughter of Mrs. J. L. Neville Smythe.

Harcourt-Mockridge—On October 19, Mr. G. D'Arcy Harcourt and Miss Elizabeth Mockridge, daughter of the Reverend Doctor John Mockridge and Mrs. Mockridge.

Helbert-Hancock—On September 26, Mr. George Kingman Helbert and Miss Florence Hancock, daughter of the late Mr. and Mrs. Clinton Gillingham Hancock.

Jones-Ford—On October 5, Mr. Leland Madison Jones, son of Mr. and Mrs. Edgar Lee Jones, and Miss Molly Matthews Ford, daughter of Mrs. H. Matthews Ford.

Spillman-Miller—On October 12, in the Packer Memorial Chapel, at Lehigh University, Bethlehem, Pennsylvania, Mr. Otto Henry Spillman and Miss Ruth Meredith Miller, daughter of Dr. Benjamin Le Roy Miller and Mrs. Miller.

Weddings—Continued

Warriner-Justice—On October 10, Doctor R. Dexter Warriner, son of Mr. and Mrs. Samuel Dexter Warriner, and Miss Inez Lewis Justice, daughter of Mr. and Mrs. Randolph F. Justice.

Wells-Rutan—On November 9, Mr. Louis B. Wells, son of Mrs. Benjamin Glyde Wells, and Miss Martha Fleming Rutan, daughter of Mrs. Frank E. Rutan.

Wood-Ide—On October 5, Mr. Theodore Voorhees Wood, son of Mrs. Charles Randolph Wood, of Elkins Park, Pennsylvania, and Miss Mary Ella Ide, daughter of Mr. and Mrs. Alba Marshall Ide, of Troy, New York.

Weddings—To-Come

NEW YORK

Gibbons-Coyle—On November 30, Miss Eleanor Coghlin Gibbons, daughter of Doctor John Niles Gibbons, to Mr. William Radford Coyle, junior, son of Major W. Radford Coyle and Mrs. Coyle.

Patterson-Look—On November 14, Miss Edna F. Patterson, daughter of Mrs. Wilson F. Carroll, of Vicksburg, Mississippi, and the late Major Andrew H. Patterson, U.S.A., to Mr. Samuel Millard Look, son of Mr. and Mrs. David Millard Look, of New York and Greenwich, Connecticut.

PHILADELPHIA

Gillespie-Porter—On November 23, Miss Alberta Elizabeth Mary Gillespie, daughter of Mr. and Mrs. George Cuthbert Gillespie, to Mr. Lewis Morgan Porter.

Jones-Neilson—On December 14, Miss Frances Fullerton Jones, daughter of Mrs. William S. Jones, to Mr. Winthrop Cunningham Neilson, junior, son of Mr. and Mrs. Winthrop Cunningham Neilson.

Sharp-Humpton—On November 16, Miss Margaret H. Sharp, daughter of Mrs. Walter Patton Sharp, to Mr. Charles Broomell Humpton, son of Mr. and Mrs. Charles Franklin Humpton.

Débutante Plans

November 21—Luncheon at Pierre's, for Miss Jane Magor, daughter of Mrs. Basil Magor.

December 21—Dance at the Ritz-Carlton Hotel, for Miss Virginia Thaw, daughter of Mr. and Mrs. William Thaw, third.

January 1—Dinner-dance at the Ritz-Carlton Hotel, for Miss Rose Grosvenor Davis, daughter of Mr. and Mrs. Dudley Davis.

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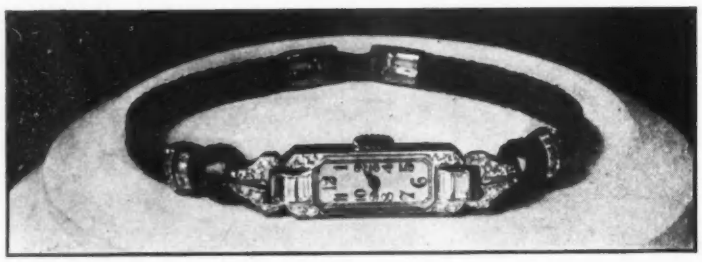

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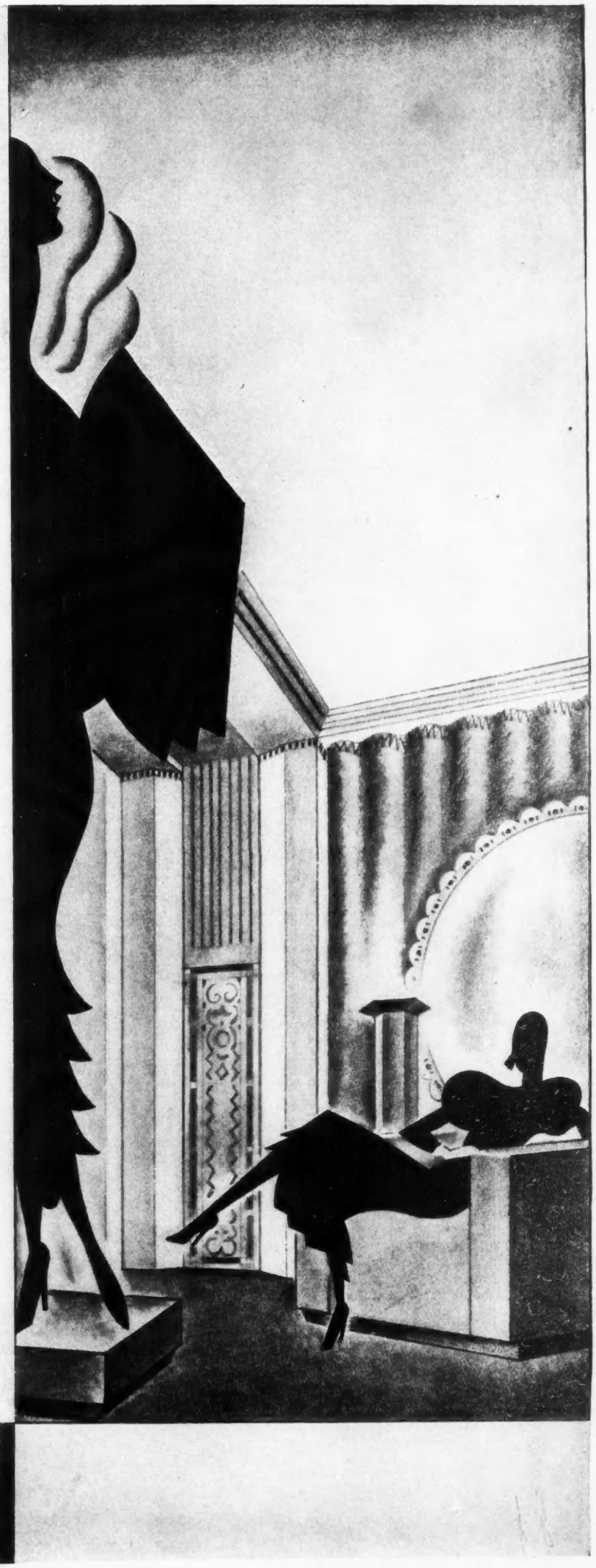

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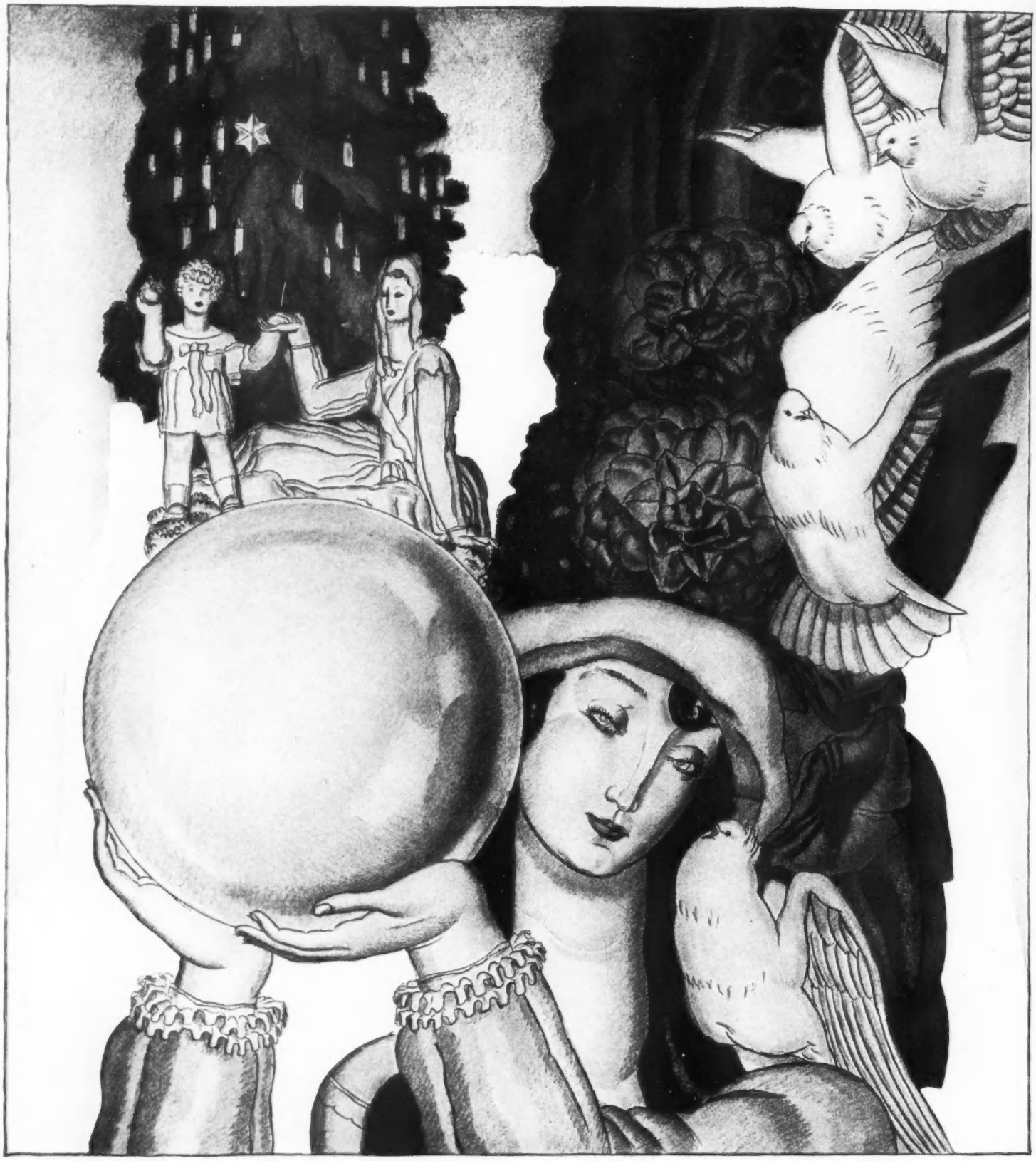

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NOVEMBER 9, 1929
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EDNA WOOLMAN CHASE—EDITOR-IN-CHIEF OF THE THREE VOGUES
CARMEL SNOW—EDITOR OF AMERICAN VOGUE
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VOGUE'S EYE VIEW OF THE MODE

A time-honoured theory, expounded by our grandmothers as well as our contemporaries, is that fashion moves in a cycle. One old wives' version insists that every type of costume turns up once in seven years, and many an old attic has held trunks overflowing with gowns hopefully awaiting this reincarnation.

Needless to say, these dresses, however lovely, have reappeared only on fancy-dress occasions. Details of fashion do come back, to be sure. A normal waistline has been and will be a gracious part of many a mode. Trains trail their way through many periods. Postilion capes, basques, and muffs add coquetry to various generations. But, like characteristics that reappear in some families throughout the years, they reappear in modern form. A head of auburn hair may be as brilliant and as charming in a girl of to-day as in her grandmother, but the girl herself is a very different person.

And fashion, too, keeps step with the times. She never moves backward. When she borrows from the past, she chooses some detail that adapts itself to the present. Even a fashion as seemingly remote from our active times as the hampering train has come back because the woman of to-day is ready for more gracious gowns, more flattering ones, and ready, too, to play a rôle when she wears them. But she will keep them in their place (which is not on the street or on the dance floor). For all good fashions, whether inspired by the past or created by the present, are good only because they embody the feeling of their own particular season and reflect its life in every line and detail.

Hoyningen-Huené, New York

MRS. IRVING BERLIN

Mrs. Berlin, the former Miss Ellin Mackay, has a charming three-year-old daughter, Mary Ellin. Mr. and Mrs. Berlin, after spending a short time at Palm Springs, California, will temporarily reside in Hollywood, where Mr. Berlin is interested in the talking .and singing pictures

VENICE

THE SEASON AS SEEN BY HIM

SINCE the War, there has not been so brilliant a season at any European watering-place as the month in Venice, this year, between the fifteenth of August and the fifteenth of September. The smart crowd that makes the seasons fashionable at Saint Moritz, Cannes, Le Touquet, Deauville, Biarritz, or Venice is becoming dispersed into small groups, that flit about like butterflies and are very seldom to be found gathered together in any one place at any one time. But, this year, they were all collected in Venice at once, making a season never to be forgotten. The Lido beach looked like the royal enclosure at Ascot, except that the crowd was differently attired, and, down the length of the Grand Canal, the lights streamed at night from the windows of every palace and the sound of laughing voices drifted from the balconies to the endless parade of gondolas floating by in the congested water traffic.

As always, when Venice comes to life, it was magnificent, but the young people of this generation have given it a new atmosphere and made it into a new Venice. Picture a cocktail party in the beautiful Robilant palace, the great ballroom with its gorgeous painted ceiling and wall hung in red brocade and its endless reception-rooms overlooking the Grand Canal decorated in all the magnificence of the Venetian taste. Add to this a mixture of women in chiffon dresses and big hats, such as are worn at Ascot, and others in the fashionable beach attire of trousers and pull-over sweaters, the men in white flannels, with shirts open at the neck, their sleeves rolled up, and coloured espadrilles on their feet. This is the first time that those who go to Venice have departed from a formality which meant at least hats and stockings for the women and jackets and neckties for the men, when they left the Lido and went into Venice itself.

On another occasion, the night of the Amateur Gondola Races, we went *en masse* to a deserted part of the lagoon to watch the ludicrous sight of the "gay young people" dressed like gondoliers, rowing gondolas, running into each other, upsetting their passengers into the dark waters of the lagoon, then saving them in dripping chiffon evening dresses, and raising a tremendous din in the darkness.

Afterwards, we went back to a gay party given by Serge Obolensky, "Chips" Channon, and Hubert Duggan, who kept bachelor quarters in Victor Cunard's apartment. Here, the strangely dressed crowd, attired in every imaginable kind of clothes, danced away the night in the candle-lit rooms of a lovely Venetian palace.

What to wear to these parties was baffling. When I put on a dinner-jacket, I found that I should have gone in a white silk shirt and flannel trousers, or just the reverse. So I stuck to my dinner-jacket—for safety. But the formality of dining out in Venice in the usual clothes is a thing of the past. Mrs. Osgood Pell and Miss "Dickie" Fellows-Gordon gave a supper party, one Sunday night, for Lord and Lady Carisbrooke, and we all came dressed just as we liked, ate quantities of spaghetti, drank sparkling red wine, and enjoyed ourselves as though we were at a picnic.

But when the Prince arrived for the last two days of the races, that meant a tail coat and a white tie every night and going to balls that were as magnificent as the greatest party of a Roman season. So now, to have all the clothes one needs for a Venice season, one has to travel there with more luggage than is needed in London.

Beach clothes form a sizable wardrobe in themselves, for they are much more numerous and important than formerly. It requires

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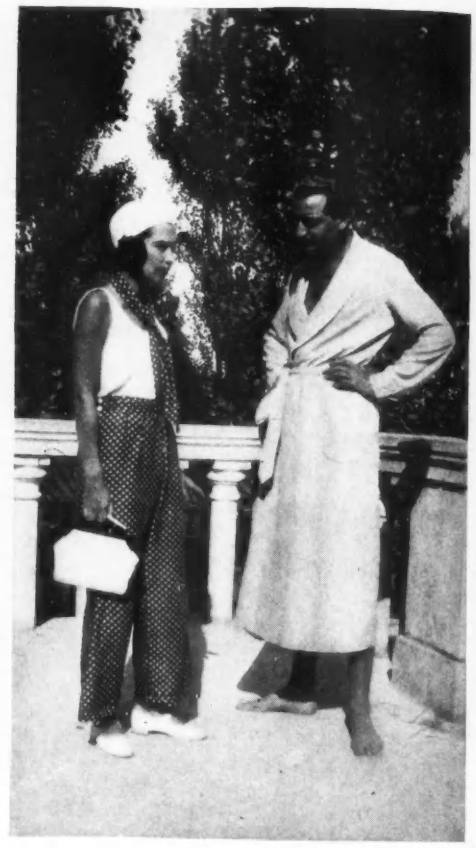


PRINCESSE DE FAUCIGNY-LUCINGE AND MR. ROLO

SEEN AT THE LIDO

DONNA BIANCA VARVARA THE COMTESSE DE SAINT-PHALLE

Lady Dashwood wears blue crêpe Chinese trousers and a white sweater, tucked in at the waist, at the Lido

Mrs. Jay O'Brien wears a black bathing-suit and a black beret and carries a yellow flannel jacket to put on after her swim in the blue Adriatic

The Hon. Mrs. Evelyn FitzGerald's amusing costume for wear on the beach includes a dark blue linen pull-on blouse and short linen trousers, from Molyneux

Princesse Jean-Louis de Faucigny-Lucinge, who is talking to Mr. Félix Rolo, wears black-and-white silk trousers and scarf and a white jersey top

Donna Bianca Varvara and the Comtesse de Saint-Phalle choose the same type of beach attire to wear at the Lido, where gay costumes decorate the sands

The annual charity performance arranged by the Princesse di San Faustino, for the benefit of an orphanage in Rome, took place, this year, at the Excelsior

Mrs. "Sachie" Sitwell's blue twill mechanic's jumper and trousers are accented by red espadrilles and a gay red silk scarf tied around her neck

Madame Henri Bernstein's beach costume consists of a brown and white linen suit and a stitched white duck hat, brimmed to protect her from the sun

THE BENEFIT PERFORMANCE ARRANGED BY THE PRINCESSE DI SAN FAUSTINO ON THE TERRACE OF THE HOTEL EXCELSIOR

some preparation now to get ready for a visit to Antibes or Venice —particularly for Venice—, because it became a sort of fashion to wear something new for lunching at the beach every day. There is something exaggerated about the atmosphere of Venice that affects even the clothes that people wear on the beach. This year, one could not help but notice that people vied with one another to find amusing things to wear during those two hours at lunch. With every sort of turn-out, we needed different hats or different sandals, and the dressing-rooms of the *cabañas* looked more like the dressing-rooms in a theatre than places in which to change into a bathing-suit.

Incidentally, Venice has set a new fashion in beach clothes, going one step ahead of Antibes and far ahead of anything I have ever seen. I have already written about the clothes at Antibes, that silk pyjama suits were out of fashion and that sweater shorts and linen trousers were the thing, for men and women alike. But, in Venice, this was even more noticeable than at Antibes. And, in most cases, these new fashions were created from the material at hand, instead of by the shops in Paris. From a shop in the Mercerie, the shopping street of Venice, came the little cotton crêpe beach suits, consisting of shorts and sports shirts in every imaginable colour, which were discovered by some diligent shopper and became the rage of the Lido. The Duca della Verdura wore Chinese coolie trousers, which were copied by every one and worn with sweaters and polo shirts to match.

It was amusing to see the women who had come to Venice with elaborate silk pyjama suits discarding them for the sort of clothes the men wore—for it was the men who set the fashions in Venice, this year. Everything worn by the men was at once adopted by the women. Indeed, this change in fashionable beach attire is so important that a (Continued on page 196)

MRS. SACHEVERELL SITWELL

MME. HENRI BERNSTEIN

IF I COULD ONLY FIND WORDS!

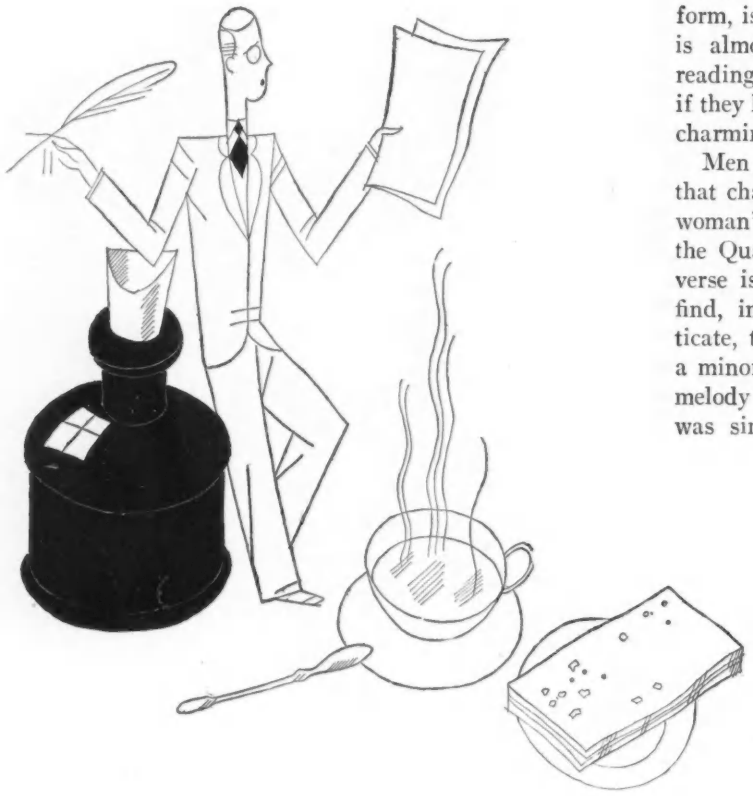
BY MARGARET CASE MORGAN

CHARM has always been as much a part of the really smart woman as her clothes or the kind of perfume she uses; but there was a time when a woman was content to be thought charming by her own limited circle of friends—or, if she was sufficiently fascinating to be celebrated for it, she waited quietly for some amiable biographer to write a book about her.

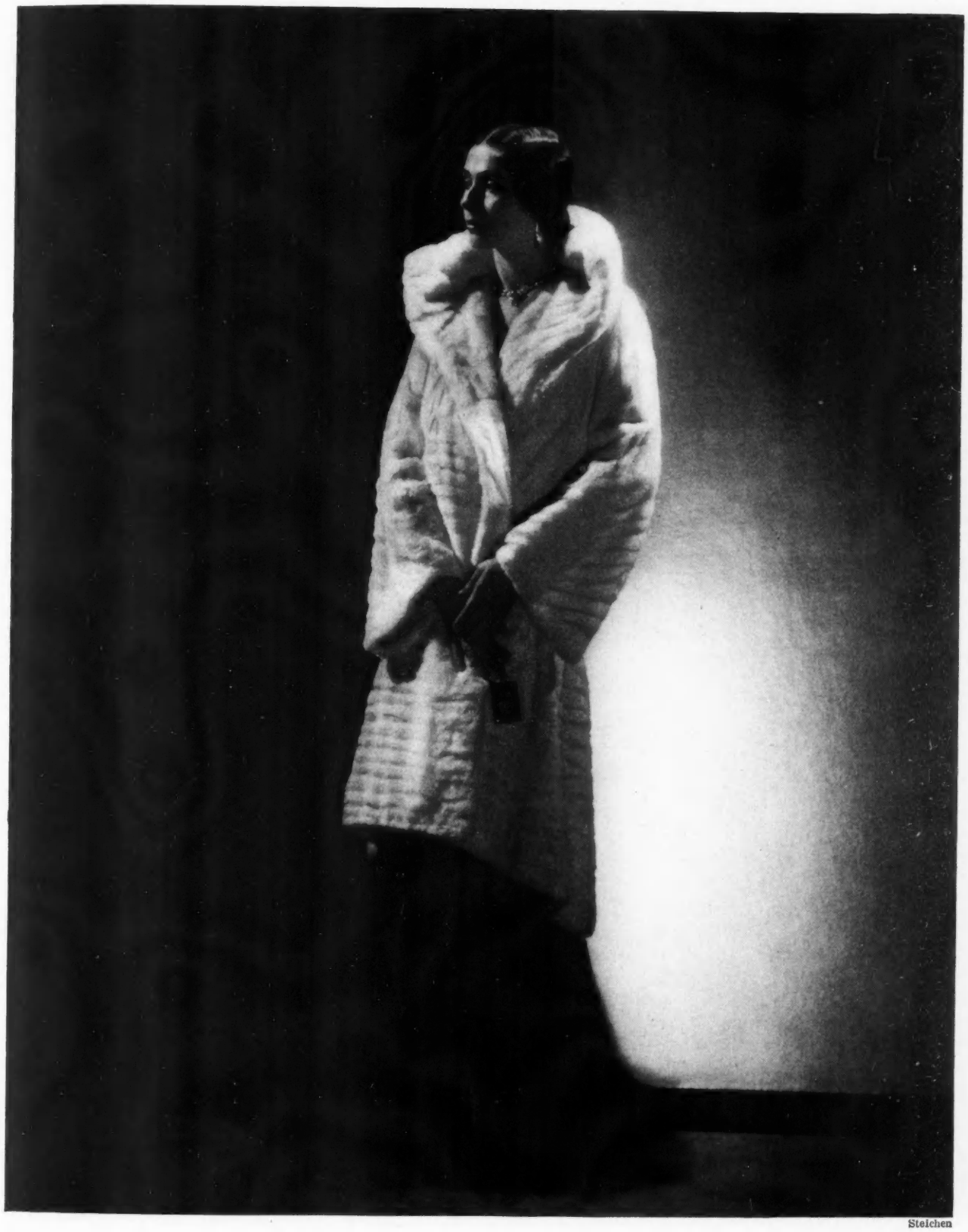
But, in 1929, this is no longer true. She has discovered that certain marks made by a pen on white paper will succeed in reminding the world for an entire season, if not for years, of her delightful personality. She wants her charm printed in black and white, bound between covers, and distributed in a hundred thousand copies. And if no one else wants to write a book about her, she will write it herself. These essays usually purport to be about some place she has visited or something she has done. If she has shot a lion, married an ex-convict, invented a new face powder, talked with an Indian chief, or discovered a new way to cook lobster in a chafing-dish, she writes a book about it. If she has done nothing at all beyond having once had dinner with Bernard Shaw (and eighteen other people), she writes a book about it. Such essays are entitled, variously, "My Four Years in the Jungle," "My Life within Prison Walls," "My Secrets of Beauty," "My Three Years with the Piute Tribes," "My Discovery of the Casserole," and "My Celebrated Friends," but, as far as the space devoted to lions, prisons, face powder, Piutes, lobsters, or Bernard Shaw is concerned, all of the volumes written by these charming ladies might as well be entitled, quite simply, "Me."

Women can't help being less interested in other people, or in things, than they are in themselves. If you take a woman through a button factory, she will not be concerned with the mechanics of making buttons, but with what she *feels* when she sees a button being made This, however, will not prevent her from telling her friends that she is an authority on the manufacture of buttons, or from announcing, when she writes a book about herself in the button factory, that it is a book about buttons. The most honest autobiographer (barring celebrities who write their own "Lives") is usually a nobody who has simply managed to get herself insulted by so many men that her life, in book-form, is bound to be good reading. This work, however, is almost always published anonymously, since the reading public would not recognize the author's name if they heard it, and she has not made herself sufficiently charming for any one to care who she is.

Men are always romantically present in the books that charming women write about themselves. A lovely woman's interest is never entirely detached from Man, the Quarry, and just as the lady-poet's most exquisite verse is instinct with the tragedy of love, so you will find, in the memoirs of the lady-traveller or sophisticate, that along about page 125, the motif softens to a minor strain, the blare of trumpets gives way to the melody of flutes, and Love is introduced. "My mind was singularly free from (Continued on page 170)



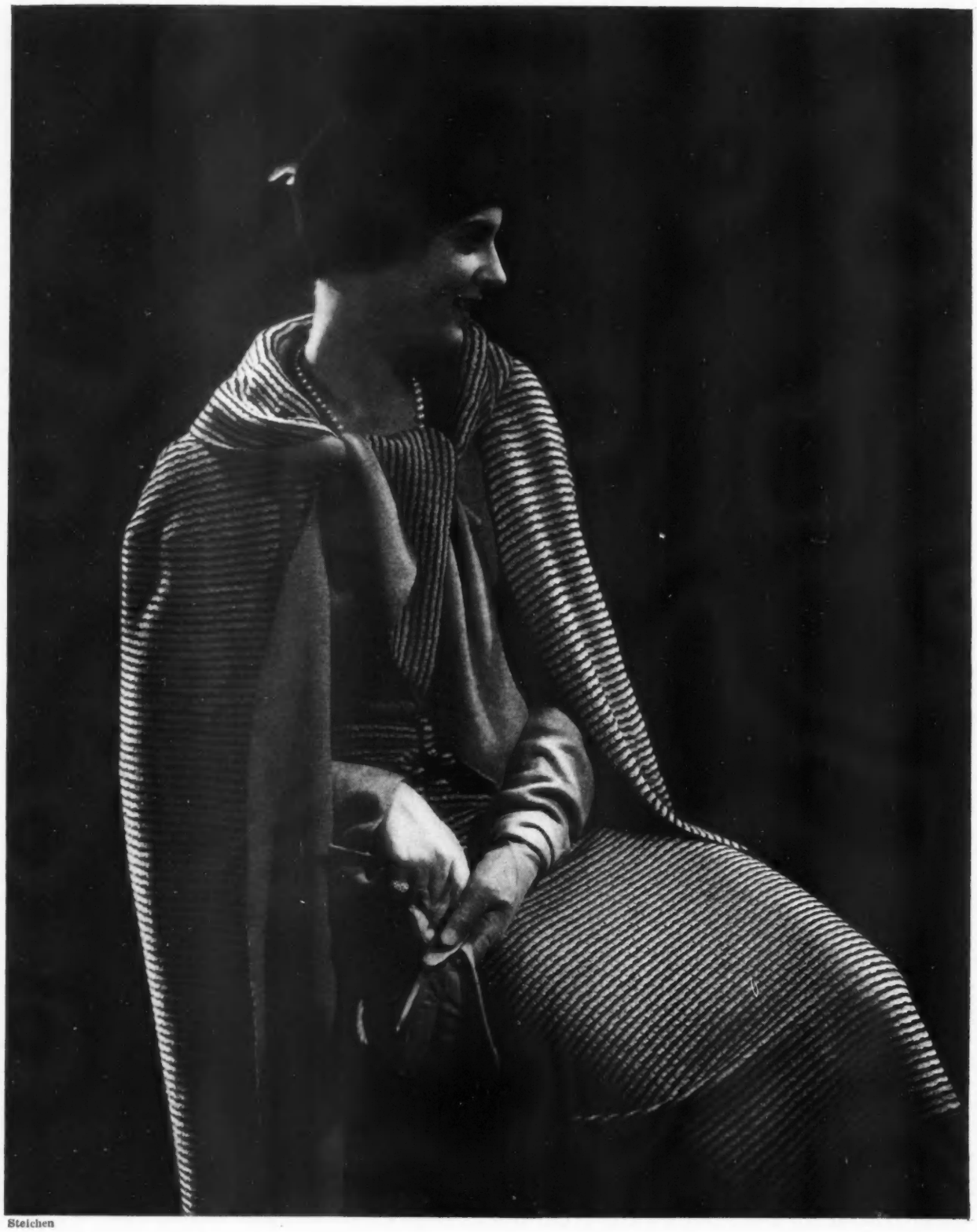
Perhaps the man publicized in a woman's memoirs is embarrassed when he finds it out. When he pours his own heart out on paper, it will not be addressed to the author of the memoirs, for oblivion awaits him who is borne aloft on the wings of autobiography. But drowning is, after all, a pleasant death, whether the sea be salt or ink



Steichen

ERMINE FOR EVENING

This new ermine evening wrap follows the lines of the 1930 silhouette. It reaches almost to the knees in front, dipping in back to a graceful flare. The length gives warmth, as well as chic; from Saks-Fifth Avenue. Jewels from Black, Starr and Frost-Gorham. Posed by Peggy Fish



Steichen

Very smart are the new capes, separate or attached, and especially when made by Chanel. In this three-piece suit, a three-quarters length cape and a skirt, both of horizontally striped tweed jersey in tête de nègre and beige, combine with a blouse of apple-green jersey, and the same soft green jersey is used to face the cape and the scarf; suit from Saks-Fifth Avenue. The green felt hat, from Rose Descat, is the new huntsman type with its brim turned up in back and accented by a feather; Saks-Fifth Avenue

CHANEL FEATURES THE CAPE—THREE EXAMPLES

One of the smartest and most youthful black coats of the season is the model designed by Chanel and shown at the right. The elbow-length cape collar, the deep Persian lamb trimming on the skirt of the coat, and the brightly buckled belt at the waist-line are characteristic of this popular designer. The Lanvin hat is of black felt with Persian lamb extending well down in back, and this completes a costume of outstanding distinction in this season when black holds first place. Coat and hat from Hattie Carnegie; jewels from Mauboussin; posed by Margaret Shea

Steichen

The separate cape of fine black caracal in finger-tip length is another innovation made by Chanel. It is shown at the left, and it has an inner sleeveless jacket with a fur front, for extra warmth. This model is very smart when worn with one of the new dresses in black woollen, such as the Patou dress with which it is photographed. A black felt hat, designed by Rose Descat, with the brim cut and rolled back and held by a satin tab, is a very smart complement; hat from Bendel. Cape and dress from Hattie Carnegie; jewels from Black, Starr and Frost–Gorham; posed by Louise Sheldon

THE EVENING WRAP IN THREE SMART LENGTHS

Steichen

CHANEL

The short velveteen wrap, designed by Chanel, continues its prestige and is very chic with the new long evening dresses, and particularly good for Southern resort wear. This one is of red velveteen with cape sleeves and a shoulder yoke. The sable collar continues down the opening of the wrap; from Bergdorf Goodman, jewels from Black, Starr and Frost-Gorham; posed by Louise Sheldon

CHANEL

Chanel's many-tiered evening dress is an outstanding success. Though all of black net, its finely shirred tiers, reaching to the ground, give it youthfulness and charm. The narrow shoulder-straps are typical of this designer, as is the buckled belt at the natural waist-line. Dress from Hattie Carnegie; shoes from I. Miller; jewels from Mauboussin; posed by Margaret Shea

Steichen

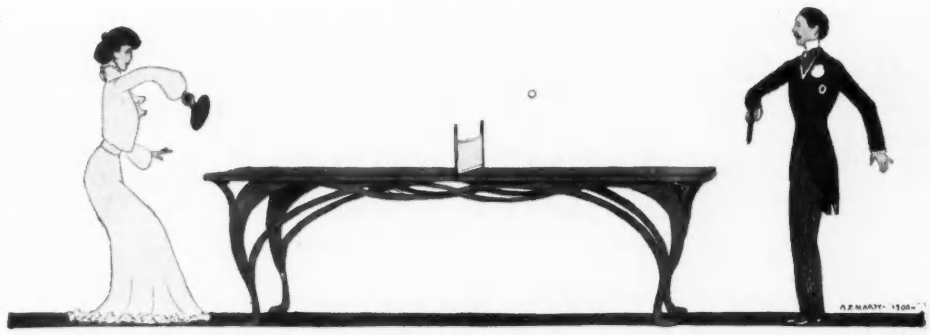
VIONNET

The very long evening cape, with its air of grace and elegance, is essentially of 1930. It touches the ground here and there and has a wide skirt that wraps amply at the front. This model is made of dark green panne velvet lined with pale green satin, with a one-sided collar of beige fox. Coat from H. Jaeckel and Sons; jewels from Black, Starr and Frost-Gorham; posed by Peggy Fish

Steichen AUGUSTABERNARD

A THIRD LENGTH FOR EVENING

Here is the third length of evening wrap, in a cape worn by Miss Dolores del Rio. It is longer than the coat shown on page 80, shorter than that on page 81, and made of pale grey-beige velveteen and white fox. Shirring is inserted cleverly to make elbow-room; from Hattie Carnegie; jewels from Black Starr and Frost-Gorham



1929 REVIVES THE PINGPONG RACKET

BY GRACE HENDRICK PATTERSON

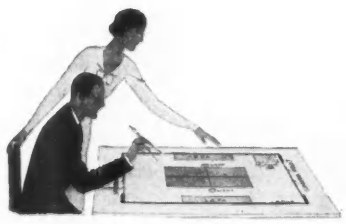
THE career of pingpong has been, to date, as erratic as the alleged temperament of Barnum and Bailey's most famous pin-head, Zip. It first appeared in 1891, coincident with the invention of celluloid, under the elegant name of "Gossima" and sponsored by a Mr. James Gibb. Previous to that time, it had been played gingerly with hard rubber balls and small enthusiasm. There exists a legend (violently denied, I understand, by the staunch Mr. Gibb) that some roisterers, in the early, jovial 'eighties, having downed all the available rum and stout in the inn where they were spending the night on a coaching trip, felt a gastric necessity for light exercise. They ripped the cloth off the dining-room table, stood up a row of books for a net, tore the lids off the landlord's cigar boxes, and, using corks for balls, set to work to emulate the game of tennis.

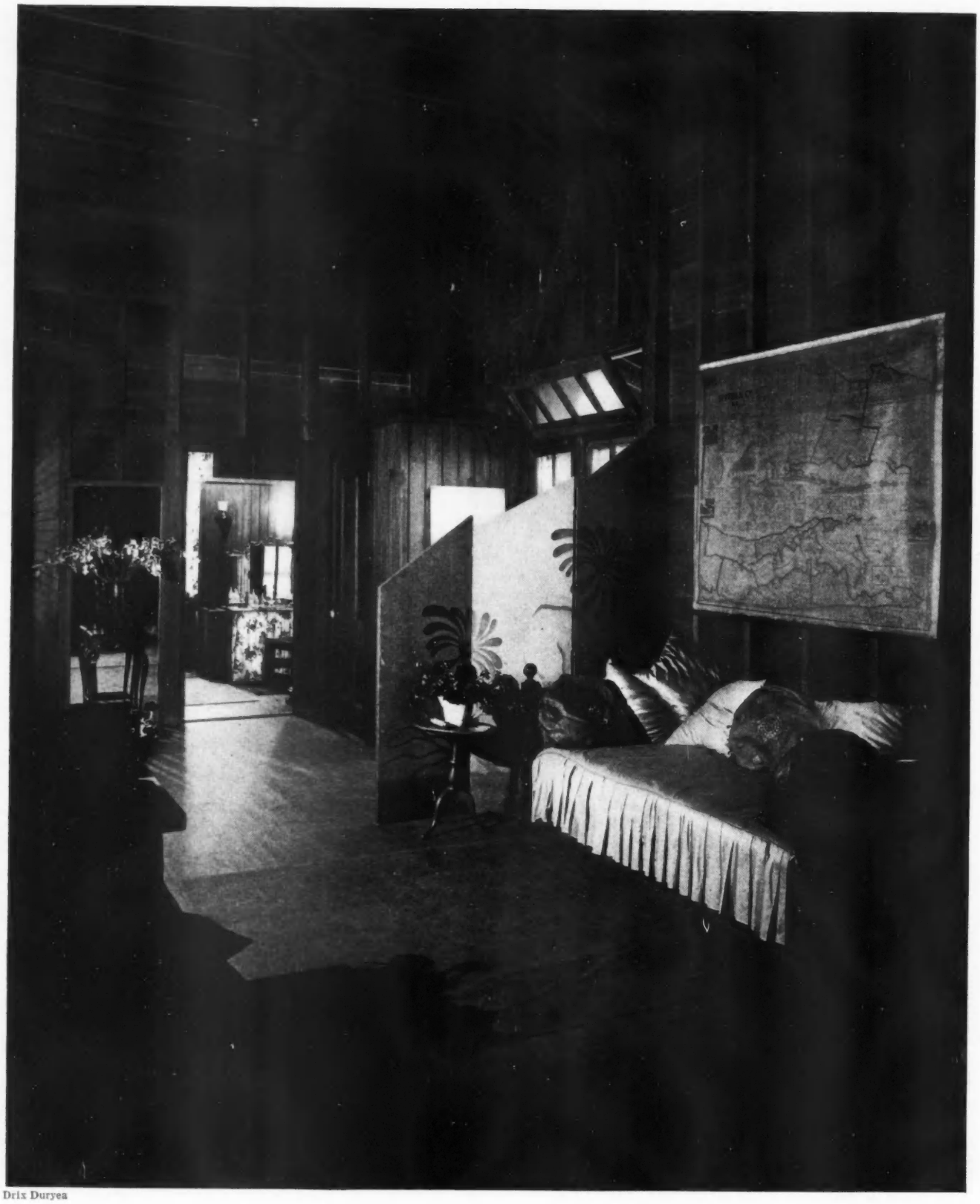
It was not, however until 1900 that the game suddenly leaped into enormous, wide-world popularity. England, France, America, and even the farthermost British Colonies discarded their tight coats and high-heeled patent leather buttoned boots and, under the gas-light, loosened their wrists over the green table.

England, appreciating more than any other country the benefit of a game that, even on a rainy day, would instil life into that national dread, the liver, took it up with her usual thoroughness. The climax arrived in the winter of 1902, when two public tournaments took place for the championship of London, one at the Royal Aquarium and the other at Queen's Hall. The latter had between two and three hundred entries, men and women competing.

Then it was that the British Press rose in a tornado of wrathfulness, going so far as to say that "The popularity this game has attained and the fascination it exercises over strong men as well as women is a sign of decadence in the people of this country!" These were stinging words for pomaded and pompadoured heads, still a little groggy from Queen Victoria's mental punches, and, except for the few free spirits who preferred the hot chase of celluloid by velum to recognition at their clubs, the game swiftly declined in popularity until it became a casual amusement at country houses and on steamers, instead of a National Sport.

Now, after a lapse of some twenty-seven years, the fever is again in our blood. Striding along with the general annihilation of time by aviation and speed boats comes the little old lady. Still dusty from so many years in the attic and causing considerable bitterness because the most recent complete set of rules are available only in the Encyclopædia Britannica, she is thrusting her way through the ranks to public esteem. Long Island is a hotbed of enthusiasts. Architects are dousing their heads with listerine over problems of how to add an appropriate pingpong room to an early Norman house and have it remain provincial. The ideal room should be large enough to contain a table nine feet by five, with at least four feet to spare on each end for those long drives that reduce one's opponents to a furious pulp. For the sake of back chat, an integral part of the game to the writer's mind, there should be space on each side for a comfortable sofa. These serve a double purpose: to accommodate an audience and bookies while the game is on and to be used as a comfortable spot for passing out when defeated. Do not let the uninitiated reader deceive himself into (Continued on page 168)





Drix Duryea

A PIED-À-TERRE ON THE SOUTHAMPTON DUNES

This view of the living-room shows one of the screens and the long couch, which is covered in reddish sateen and heaped with a kaleidoscopic collection of cushions. Through the open door may be seen the little dressing-room. An amusing detail here is a lamp with a glass bowl filled with sand from the beach serving as the base

Drix Duryea

ONE END OF THE LIVING-ROOM

ONE of the most amusing and delightful cottages in Southampton is the pied-à-terre on the dunes that Mr. and Mrs. Harry Curtis have made for themselves out of what was formerly an old tea-house. Built years ago by the Meadow Club for dances, the house consisted of one enormous high-raftered room, two alcoves, and a long porch overlooking the ocean. These have been transformed into a gay and informal setting, which is full of suggestion for any one who plans to decorate a little house in the country or a small apartment in town. One enters from below, where the servants' quarters are located, and mounts a stairway leading directly to the living-room. Two of the original features of the room remain, the huge fireplace capable of burning the large logs that are sometimes washed ashore, and a long-unused bar that now serves as a long table on one side of the room. Beds have been built in on each side of the fireplace, and two seven-foot screens divide the room into smaller units when wished—two ideas that could be copied by any moderately expert carpenter. The unfinished walls are stained a dark green, the curtains are of a glazed chintz patterned in reds, blues, and purples on a greenish-yellow ground, and the cushions, slip-covers, screens, and pottery repeat these tones. Lobster-pots serve as door-stops. There are slip-covers of sateen and turkish towelling, and the cushions are covered with linen, leather, sateen, and turkish towelling. One of the alcoves serves as a dressing-room, and the other is a kitchenette. Meals are served on the porch, with the ocean lapping the dunes twelve feet away.

THE PORCH OVERLOOKING THE SEA

LUCIEN LELONG

Lucien Lelong designed "Au Bois," a youthful black broadcloth suit with a short jacket that blouses over a string belt. The peplum flare is emphasized by curved bands of black breitschwantz, which also forms the deep double cuffs and the softly knotted fichu collar. The straight silhouette of the skirt is broken by godets placed at the sides. This model is a distinguished example of the dressmaker suit—perhaps the smartest of all costumes for daytime wear, when made in such formal versions as this in black. Satin blouses are its newest complement, and these are seen in great variety; suit from Stewart

BLACK BROADCLOTH SUITS ARE SMARTEST

LUCIEN LELONG

"Roxane," this graceful evening dress of chiffon lamé printed in a floral pattern, is one of Lucien Lelong's newest models. The front is shirred to form slight, soft drapery at the natural waist-line, and two narrow inserted panels widen to give length at each side. The curve of the bolero is repeated at the hem-line, which dips to new length at the back. In such skilful examples of the new evening lines as this one, great height is given by the length of limb from the waist to ankle, and the line at the back of the waist is softened by cape-like drapery. The décolletage is cut very low at the back; dress from Stewart

NEW LENGTHS OF SUPPLE CHIFFON LAMÉ

Chanel has used a monotone tweed with a tiny waffle check in the weave for this coat and dress, "No. 39." It is in a light brown and is trimmed with green jersey, and it is cut in this designer's favourite sectional manner, giving it a fitted silhouette with a smart flare at the hem; from Best

Chanel's "No. 242" is a suit of vivid blue tweed with a typically long skirt that extends even above the belt, which is at the natural waist-line. The tuck-in blouse of grège jersey resembles a polo shirt. A strip of the tweed forms pockets in the short straight coat and extends across the back in a band; from Best

Two shades of jersey are combined very effectively in Chanel's ensemble, "No. 36." The skirt and cardigan are in dark brown, the blouse and lining in pale rose, forming a charming contrast. The chemisette cut of the jersey blouse and the notched scarf are characteristic of Chanel this season; from Franklin Simon

THE HIGH WAIST IN THE SPORTS MODE

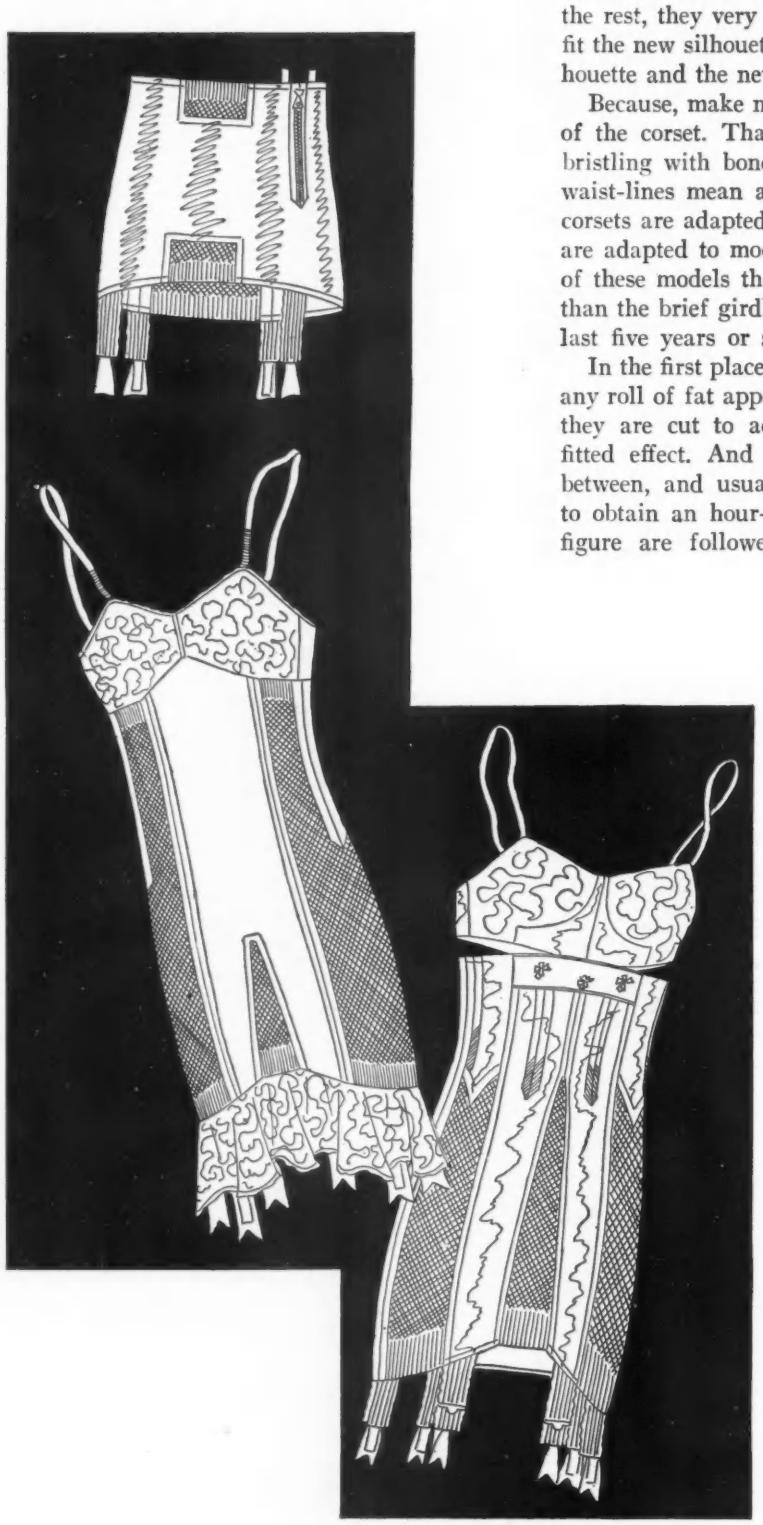
The buffet lunch on Sunday is a feature at many of the smartest clubs and homes, and semisports clothes are the best suited for such occasions. An excellent example is Chanel's "No. 243," a suit of burnt-orange tweed, with its jacket cut like a basque. A white satin blouse and an orange tie complete this ensemble; Best

Heavy black ribbed jersey combines with black-and-white jersey with horizontal stripes in Chanel's "No. 45." The striped jersey is used for the coat lining and for the top of the one-piece dress, which buttons down the front, with tab ends. The string belt is worn tied around the natural waist-line; from Frances Clyne

Chanel has used a loosely woven tweed in green, brown, and white, giving a checked effect, for "No. 35," a suit for sports and country wear. The box-pleated skirt is marked by lines of stitching, and the jacket is trimmed with encrusted bands and bows, giving a suggestion of a yoke in front and back; Saks-Fifth Avenue

CHANEL EXCELS IN SEMISPORTS CLOTHES

NEW LINES FOR OLD



WHEN the change in silhouette was announced in newspaper head-lines, many a woman began to think, and a trifle uneasily, too, of her own lines. Some—and these might be called the reactionary wing—sought out the straight-laced "Old Ironsides" model they had worn before the War. One of the most famous actresses in New York ordered a replica of her old long corset, front busk and all. Another group, the lawless radicals, went their own way, wearing no corsets or the same type of girdle they had had with the long-waisted silhouette. You may know them by the strange bulges that appear around their waists or half-way down their thighs where their all-too-short girdles end abruptly. And, as for the rest, they very sensibly began to look for a new corset to fit the new silhouette, or rather, to make them fit the new silhouette and the new clothes.

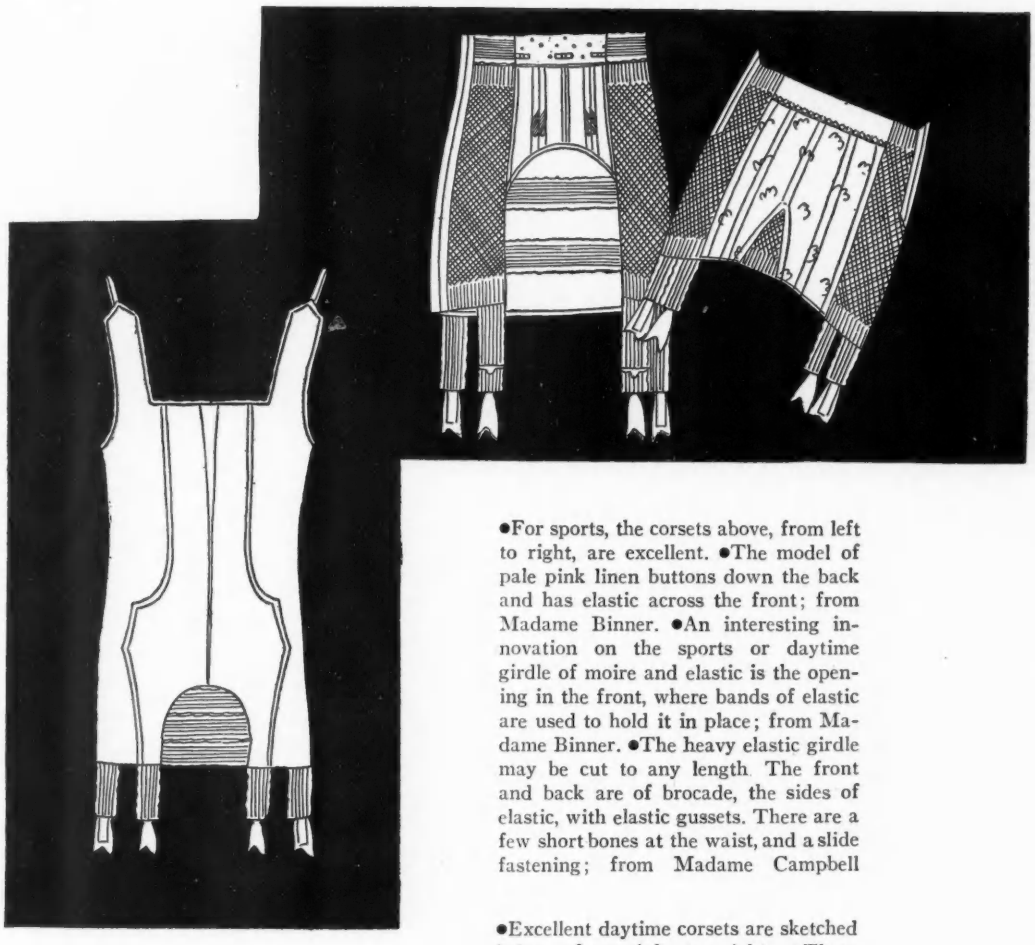
Because, make no mistake, this year marks the renaissance of the corset. That doesn't mean the old long ones, fairly bristling with bones, any more than longer skirts and high waist-lines mean a return to the dresses of 1912. The new corsets are adapted to the modern dresses, just as the dresses are adapted to modern ways. And there are certain features of these models that will make them even more comfortable than the brief girdles most women have been wearing for the last five years or so.

In the first place, they are nearly all longer, which prevents any roll of fat appearing wherever the elastic ends. Secondly, they are cut to accentuate the waist, giving a beautifully fitted effect. And what bones they have are few and far between, and usually light and short. There is no attempt to obtain an hour-glass silhouette—the natural lines of the figure are followed. There is (Continued on page 162)

•The evening model at the top is a pink satin girdle with square inserts of rubber in the front and back, with a slide fastening; Madame Campbell. •Below it is a form-fitting boneless evening corset made of taffeta faille and elastic with a lace brassière making a complete garment. It is cut very low in the back to fit the deep evening décolletage; Jay-Thorpe. •At the bottom is another very long corset of moire with rubber inserts and hooking at the side. There is the new high curve at the waist, and there are short bones in front. The lace and moire brassière is attached by buttons and elastic loops; Madame Binner

EVENING

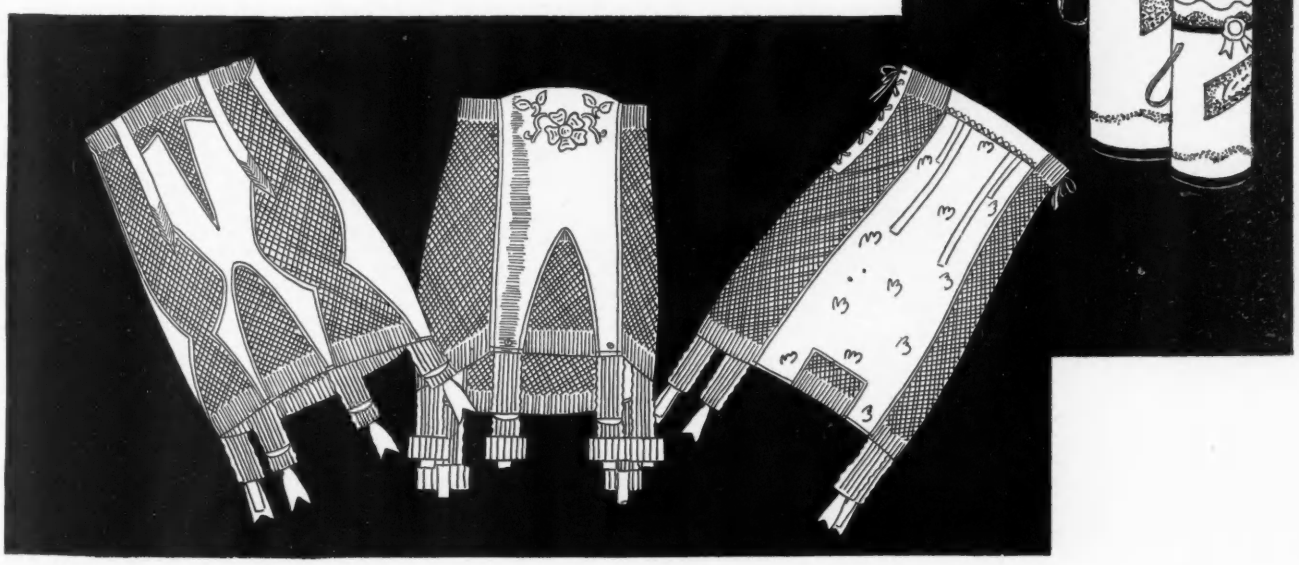
SPORTS



•For sports, the corsets above, from left to right, are excellent. •The model of pale pink linen buttons down the back and has elastic across the front; from Madame Binner. •An interesting innovation on the sports or daytime girdle of moire and elastic is the opening in the front, where bands of elastic are used to hold it in place; from Madame Binner. •The heavy elastic girdle may be cut to any length. The front and back are of brocade, the sides of elastic, with elastic gussets. There are a few short bones at the waist, and a slide fastening; from Madame Campbell

DAYTIME

•Excellent daytime corsets are sketched below, from left to right. •Three weights of elastic are combined on the high-cut model—soft over the diaphragm, heavy at the sides, and heaviest at the back. The intricately cut inserts are of satin; from Madame Binner. •Satin faille is used for the front and back of the centre corset with a higher waist-line, and elastic appears at the sides; from Jay-Thorpe. •The brocade and elastic corset is an example of the new high-cut models, being three to four inches higher than formerly and laced at the sides of the fitted waist; Madame Campbell



Nickolas Muray

MISS MURIEL KIRKLAND

As Isabelle, the ingenuous lass from Mississippi, in Preston Sturges's bubbling and diverting comedy, "Strictly Dishonorable," Muriel Kirkland is acclaimed the first "find" of the theatrical year

SEEN on the STAGE

By David Carb

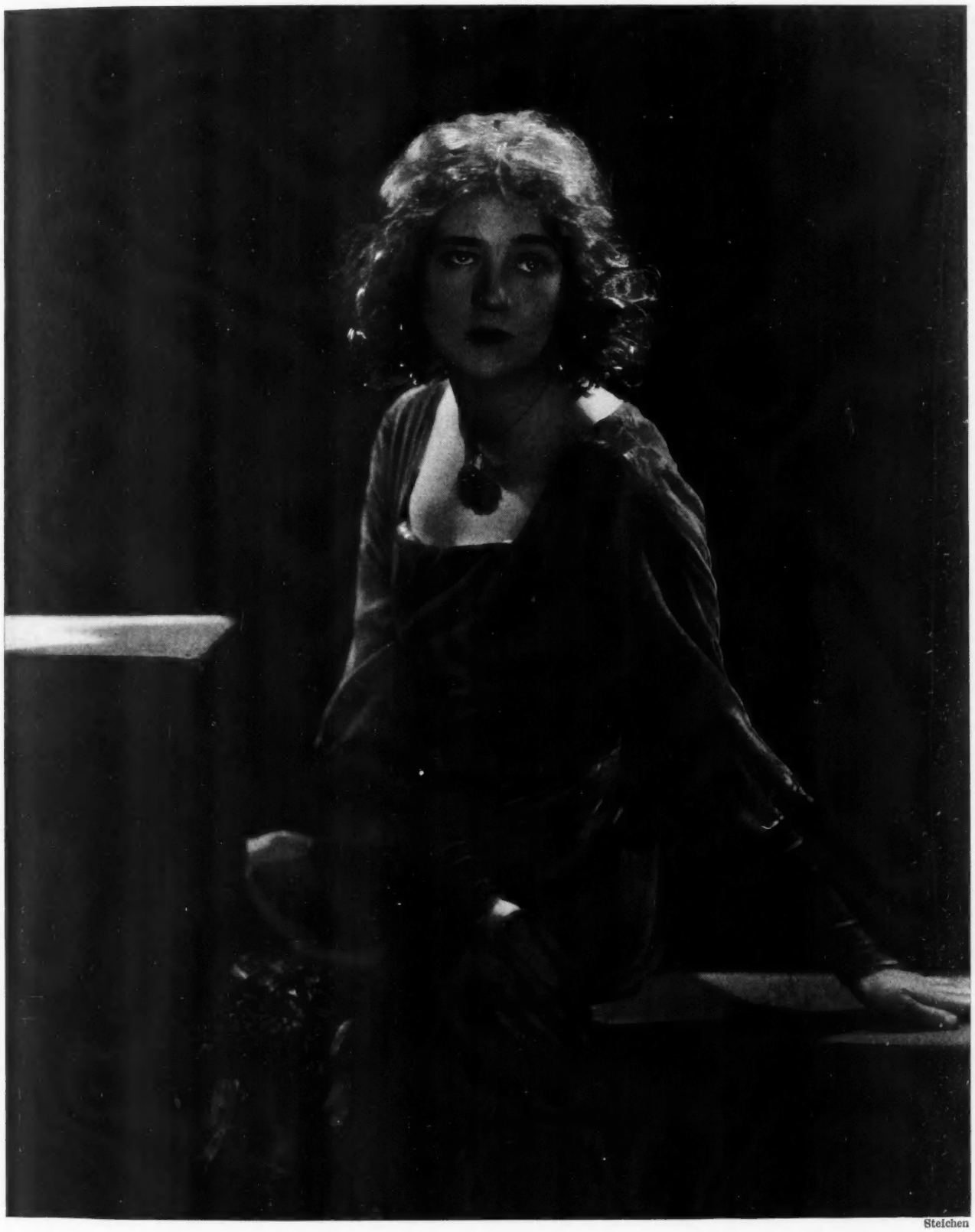
THE large audiences, which these last three years have been assembling for Eva Le Gallienne's courageous enterprise in the No Man's Land above Greenwich Village and below what the amusement world calls Broadway, have met again for the new season. Nor has Miss Le Gallienne disappointed them. Her first offering this year is Chekhov's "The Sea Gull"—the third of his dramas that she has included in her repertory.

"THE SEA GULL"

Unless it be "The Cherry Orchard," "The Sea Gull" seems to me to be the finest drama of the last half-century. Of course, many will take issue with that statement. Some will contend that "Cyrano de Bergerac," or a Barrie fantasy, or "The Emperor Jones," or "Strange Interlude," or one of dozens of other favourite plays should be accorded that honour. The thing could be fought over indefinitely, and bitterly, and no decision arrived at. But this theatregoer says "The Sea Gull," possibly because he has experienced it most recently.

According to Stanislavsky, Chekhov was "in love with life." That quality, together with his freedom from the conventions of the theatre and with his passion for truth, finds expression nowhere more acutely than in "The Sea Gull."

It has a love-story, but little else that could be called plot. The action is of minor consequence; the overtone (what the Britannica terms "the emotional accompaniment to the action") is the real play. A widely assorted group of people are the guests of Sorin at his country house. There is the clash of temperaments, ambitions, passions, points of view—out of that the symphony emerges. Academicians might label it "atmospheric (Continued on page 150)



Steichen

MISS EVA LE GALLIENNE

The promised production of "Romeo and Juliet"—with Miss Le Gallienne playing Juliet to Jacob Ben-Ami's Romeo—is a bright spot on the horizon of the forthcoming New York theatrical season

© A. H. Poole, Waterford

IRELAND IN 1929

BY DOROTHEA DONN-BYRNE

I can't write anything about Ireland from the tourist view-point. I hate touring and tourists, and the places they go to, and the eye with which they see these places, and the fact that their existence rouses the natural or acquired cupidity of the country people. It seems to me that as a class they miss everything, because they come with a set purpose, a crowded, jumbled-up mind, with no time "to stand and stare." And there is the ever-present thought of what they will say about it all when they get home! I would love to see Timbuctoo, or Samarkand, or a field of asphodel in Greece, but I know there would be somebody there, looking at these things with me, somebody with an unseeing eye—so I won't go to see them. I'll think about them instead on a moonlight night in Ireland, and know them better that way.

Of course, this is a dreadful thing to say. The best thing that could happen to Ireland, in her present new and unsettled state, is that tourists come—and come in battalions. So I wish them luck in coming, and Godspeed in going, and a good time all round.

I can speak of Ireland only as a place to live in. As such, I knew and loved it as a child, and as such I know it now, after long wandering. I have dug myself in yards deep, though it's only two years and a half since we settled down in this queer old fairy-story castle. The family has increased by about forty animals, all of which know their place and definitely occupy it. Where they have all come from, Heaven knows, but there they are—horses, dogs, cows, pigs. And here we all are, living a busy and contented life, "doing our bit."

It would be impossible to live in the Irish countryside if you did not love animals about you. They themselves expect it and group themselves naturally about any one who has a pretty big place—quietly carrying on their various vocations. They are less trouble here than anywhere else. I've seen people make more fuss about the keeping of a Pekinese dog in a house and two acres in England than all these beasts together cause here at Coolmain Castle.

We have an old donkey called Toby, who will be thirty-three this winter. Last autumn, we retired him from active service and offered him oats and a warm stable every night. He was furious and scorned the oats in favour of the frosty grass. He hid himself at night when we tried to catch him and spent the day he-hawing at the gate to be allowed to come and work. Toby and Dan Murphy, the gardener, have been together all their lives, and I have never heard Dan give Toby an order. I've watched them in the garden, Dan manuring the strawberry beds, Toby standing by with the cart. As soon as Dan stands up to move to the next row, Toby moves too, and he knows each day just where the work is being done and goes there. He certainly belongs.

And that is the way all round a house in Ireland. The people who work for you, inside the house and out, belong and take an interest. If you come home three hours late for dinner, carrying a salmon or a string of trout you have fought for, long and hardily, the cook doesn't meet you with a long face and a ruined roast. She chucks the roast to the nearest and luckiest dog, rejoices with you, and starts anew with the frying-pan and scrambled eggs.

The Irish country dweller realizes better than any one how short is life and how very unimportant "everydayishness" in the face of any pleasant fortuitous happening. A grand thing to see is his delight and happiness in any bit of luck and his equal readiness to praise God for a fine day or a wet one. They each have their uses.

Just now, Ireland is a brand-new country, with a new young Government in Dublin doing its best after a dreadful decade of trouble and warfare and the years (Continued on page 156)

Captain Harry Fowler and the two whips are shown with the hounds in front of KilleenCastle,CountyMeath

Fotograms

Pacific and Atlantic

Mrs. William Goadby Loew is one of the many smart women who sponsor a jersey suit with a coat of three-quarters length for autumn wear in the country. This photograph was taken at the Meadowbrook Steeplechase meet on Long Island

Pacific and Atlantic

Mrs. Robert McAdoo wears one of the tuck-in blouses that are fast gaining in popularity. This smart example is made of beige jersey and worn with a tweed suit, a scarf to match, and a felt hat with a turned-down brim

Fotograms

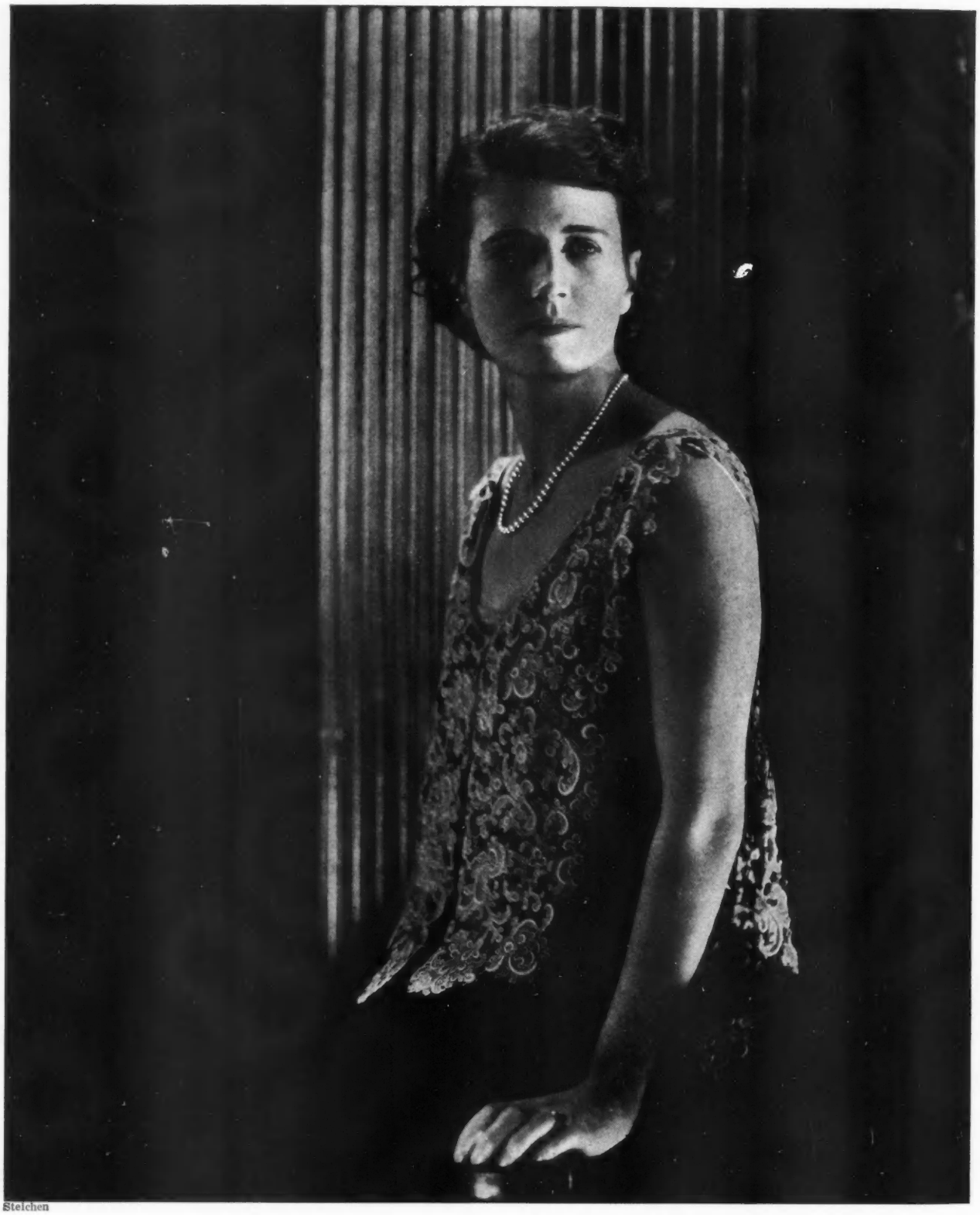
Pacific and Atlantic

Mrs. Dean Bedford's costume of dotted tweed with a tuck-in blouse of dahlia coloured silk is an interesting illustration of smart contrast in the new autumn mode. Her felt hat has a very smart and becoming off-the-forehead line

Mrs. James H. Van Alen wears a light-weight tweed suit and a gaily striped blouse. Before her marriage in October, she was Miss Eleanor Langley, the daughter of Mr. and Mrs. William C. Langley, of New York

Miss Winifred Loew wears a suit with the skirt made longer and with a definite flare. It is fashioned of jersey, a fabric that vies with light-weight tweed for first place in autumn chic for sports and day-time wear in the country

AT THE MEADOWBROOK MEET



Steichen

MRS. GEORGE W. PATTERSON, JUNIOR

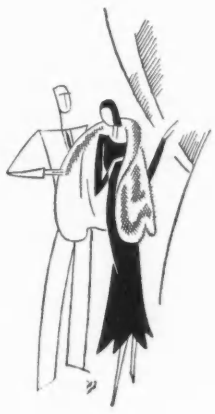
Mrs. Patterson is the daughter of Dr. Ellwood Hendrick and Mrs. Hendrick and the mother of a delightful little four-year-old daughter. She is a person of many activities, being a sportswoman who enjoys shooting, hunting, tennis, and polo, a writer of talent, and an enthusiastic traveller. Her interests include the Junior League, dramatic production, and work on the Shipping Board

THE REVIVAL OF THE LADY

SHE had almost expired—that fragile, dainty, much-adored person, the Lady. The bustling life of the day, so hard on elegant fragility, had much to do with it. But even more responsible was the new-found freedom of the Modern Woman, which had gone to the head of that energetic person and made her push to the wall any one less aggressive.

As a result, the Lady had gone into a decline. Many people gave up all hope for her. To be sure, one still saw her on occasions—behind a tea-table, her white fingers moving graciously among the silver, or in some rose-scented garden, or perhaps in a dignified limousine, behind two stiff livery-clad backs. But, even then, one's view of her was soon obscured by some strenuous young woman who strode into the picture.

It seemed certain that her days were numbered. And then, just as she had almost reached her end, the unexpected happened. Help came—and from the most unexpected of all sources. The Paris Couture, ardent supporter of the practical Modern Woman, forgot its recent devotion and came to the Lady's rescue. Some members fanned the faint life that still existed with delicate lace and sheerest tulle. Others warmed her with furs and velvets. And all brought gifts of the sumptuousness dear to her heart—and brought, too, their homage, which is, after all, the breath of life to any woman and most of all to a Lady.



She has made an amazing recovery, and the smart world is welcoming her back with open arms. For she is a creature of infinite charms. She has femininity—which is sometimes so much more powerful than efficiency. She has allure—not the bold frankness of short skirts and scanty cut, nor the dull ugliness of muffling lines, but a tantalizing something in between which is both a hint and a promise. She has elegance, which is expensive, making it, after the way of the world, more desirable to him who pays. She has a suggestion of modesty, a quaint, almost-forgotten quality upon which have been built dreams and ideals and other absurdities that make the world more enjoyable. At times, she has a restful calmness—a calmness enforced by the need to preserve trailing draperies and extravagant materials, but, nevertheless, a pleasant contrast to the hectic hurry of the Modern Woman. For, with it all, the Lady has a delightfully paradoxical practical side. (Continued on page 148)

ROBERT HENRI

BY HELEN APPLETON READ

PORTRAIT OF MRS. GEORGE BREWER, JUNIOR

WHEN Robert Henri died on July 12, of this year, the many penetrating and wise observations on life and art, which he had made to his pupils in his famous Composition Class, where life and art were first presented to American youth as interchangeable concepts, had already become the basis for an American aesthetic philosophy.

The hundreds of artists from Maine to California who count themselves Robert Henri pupils, however brief or vicarious their tutelage may have been, had quoted his maxims or embodied them in their work. When he said, "The essential quality of all great men is their intense humanity," he was unconsciously voicing his own distinguishing characteristic.

Now that the time has come to estimate his contribution to American art, it is humanity which is found to be its keynote; it is the point of view embodied in his teaching, the quality that inspired such ardent devoton in all those who sought his advice or came within the circle of his friendship. No other American painter has had so determining an influence upon American art or rallied about him so large and devoted a group. Once a Henri pupil, always a Henri pupil. Which is to say that the point of view with which he imbued his pupils has not grown stale or been superseded by succeeding cults and movements, since humanity is, after all, one of the verities.

What more conclusive proof of this vitality is there than the fact that such oustanding artists as Bellows, Kent, Du Bois, Davey, Coleman, and Hopper were his pupils and have carried on, each according to his personal interpretation, the attitude towards art that he taught them? And he accomplished this, not through the imposition of a technique, or through a conscious effort to found an American school, but by revealing art as a medium with which to express life, and by revealing each pupil's potentialities to himself.

All this is history, but history as yet so close to us that its significance has been overlooked by an intervening generation. But as the story of American art for the last quarter of a century takes on a more definite form, Henri's contribution, both in the matter of his painting and his teaching, becomes increasingly significant.

It is difficult for those of us who remember Henri as the arch-radical, preaching a new philosophy of art and leading the insurgents in a successful and spirited war against barren academic standards and corrupt officialdom, to realize that a generation has grown up, which, surrounded by more sensational innovations of so-called modern art, came to regard Henri's radicalism as old-fashioned. But now that the tumult and the shouting over modernism has died down, now that the sterile results gained from adaptation of European cults and theories manifest themselves, now that the failure to acquire or express personality through adherance to startling formulas is evident, the pendulum swings back to the ideals for which Henri stood.

Not that he taught us new or startling aesthetic theories. He had the priceless pedagogical gift of stirring our imaginations and of making us excited about our work. There was far less talk about technique than in the Cox, Mora, or Chase classes at the Art Students' League. Painting was revealed for

PORTRAIT OF MRS. HARRY PAYNE WHITNEY

(BELOW) CARLL TUCKER, JUNIOR

the first time to American art students as a medium by means of which emotions about life were expressed. All the arts were discovered as kindred and relevant to painting. Isadora Duncan, Wagner, Dostojewski, and Whitman were discussed with Daumier, Degas, Eakins, and Courbet. While he brought to our attention the great names in nineteenth-century European painting, names of men who had been the graphic historians of their day—little known to American students or collectors because of the disfavour with which French officialdom regarded them—, he also taught us to appreciate and look for the native genius. He was the first to reveal and believe in an essentially American quality. He was the first teacher to point out Eakins's rugged integrity and Ryder's romanticism as being distinctly American art in quality. In the Henri classes, for the first time, I heard Walt Whitman unblushingly discussed.

Another maxim was, "It is not the subject, but what you bring to it and what you feel about it that counts." Not technique but life, not posed studio models in studiedly picturesque costumes, not pretty landscapes arranged according to formulas, but human beings going about the business of life and the American scene as it actually presents itself.

This was heady theory to the youth of the first decade of this century brought up on the T-square method of instruction, to whom subject had been more or less a peg upon which to hang technique. The Henri class became (Continued on page 148)

THE YOUTHFUL EVENING MODE

LANVIN

Lanvin has always been past mistress of the art of designing for the débutante, and her picture frocks are young and chic without any suggestion of fancy dress. This one is of black faille with a flaring skirt shorter in front and fitted snugly over the hips and a simulated bolero of strass. This frock is excellent for dancing, a point to be considered in a season of trailing evening gowns; Saks-Fifth Avenue

CHANEL

Velveteen, which is always a youthful fabric, is being used for some of the loveliest evening wraps. Chanel has chosen a warm red shade of velveteen for this long cape coat, and the deep collar is of cream-white fox. The full, cape-like, tiered sleeves and the tiers on the coat give a most interesting silhouette, and one that blends perfectly with the long, flaring skirts of the new gowns; from Stewart

CHÉRUIT

The short evening wrap is very smart, this season, as it accompanies evening gowns of varying lengths with equally good effect. The insouciant charm of this circular cape by Chéruit makes it especially appropriate for the débutante. Black velvet is used for this model, and pale pearly pink satin fashions the lining. It is warmly interlined and fits closely around the shoulders—practical assets; from Lord and Taylor

GOWNS FOR DÉBUTANTES

IRÈNE DANA

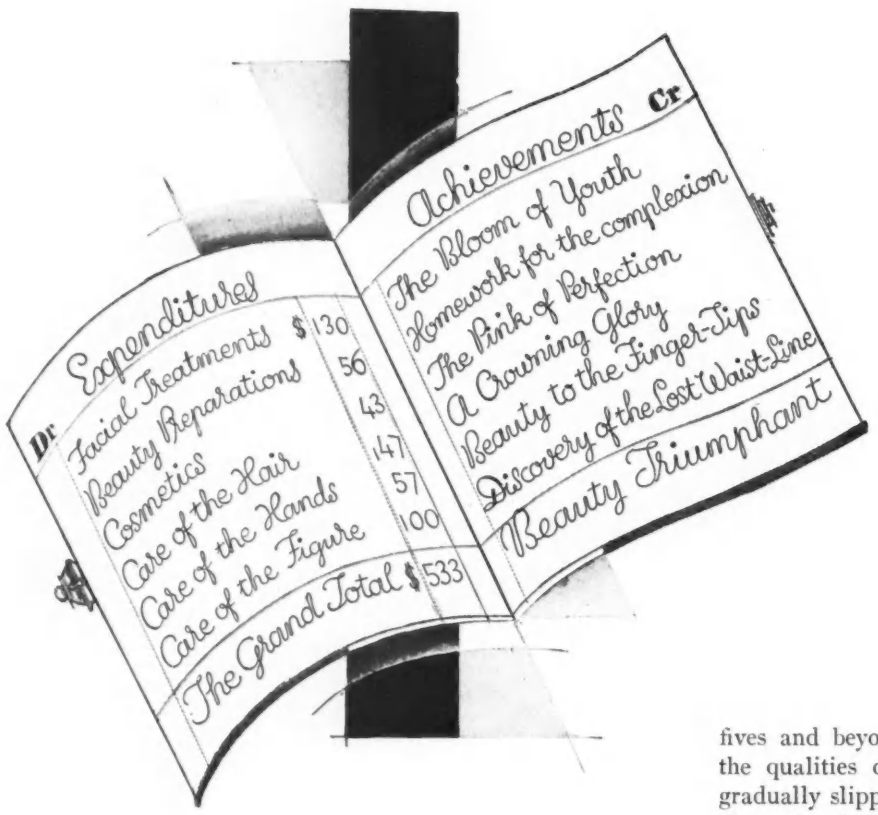
Typical of the new feeling in the evening mode is this lovely gown made of purple net, by Irène Dana. There is a long, slim bodice, softly outlining the figure, and the full skirt trails slightly at the sides and back. But the crowning touch of all is given by the amusing little puffed sleeves, which are set onto strass shoulder-straps, edging the deep square of the low décolletage; from Bergdorf Goodman

CHANEL

The new vogue for softness has established lace, always a feminine favourite, more firmly than ever in the mode. In pale pink, it is especially suited to the débutante, and particularly charming in this youthful Chanel model. The slender, clinging silhouette is broken by the shirred flounces, which are repeated by the long double bolero in back. This frock is another excellent choice for wear when dancing; from Wanamaker

CHÉRUIT

Pink and blue is a combination that is essentially young and also essentially French. It acquires fresh charm in this exquisite evening gown by Chéruit, made of pink net with a voluminous skirt that trails in the back. A blue taffeta sash with long, floating ends is tied snugly at the natural waist-line. The soft bodice has a shaped neck-line. This model is charming in a shorter version for dancing; from Milgrim

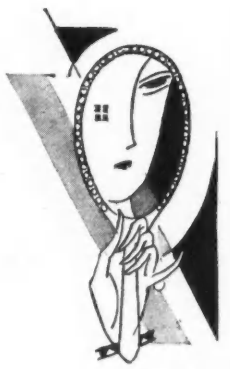


WHAT PRICE BEAUTY?

HOW much does it cost to be beautiful? Poets tell us in airy couplets that beauty is an evanescent quality. To weigh it in dollars and cents is a sacrilege. Philosophers would say that beauty is a matter of wisdom and intelligence—qualities no gold can purchase. But these are not the most satisfactory or encouraging answers to give to a woman of the twentieth century who feels that her beauty is fading—or, perhaps, that it never has been all that it should be—and who wishes to remedy the situation. So Vogue has decided to transcend the poets and the philosophers (who, after all, have been known to mistake artifice for art in the presence of a beautiful woman) and to estimate just what sum is required to keep—or, perhaps, make—a woman beautiful.

In arriving at this estimate, Vogue has consulted leading authorities on every phase of beauty and has drawn upon its long and varied experience in dealing with the beauty problems of women the world over. Before diving into the facts and figures of the case, it may be well to preface them with a few words as to whom these facts and figures are directed. In the first place, they are not meant for the young thing who does not need them, whose skin is naturally fine and firm, and whose figure is kept rigorously in trim by continuous exercise. Nor are they intended for the woman who regards money invested in beauty as sheer extravagance. For the one to whom a few jars of cream and a box or so of powder represent an average expenditure a year in behalf of beauty would regard Vogue's figures as nothing less than scandalous. Nor yet are they for those of little faith. The woman who believes that beauty salons are all a snare and a delusion, even while her appearance cries out for their services, will never follow such a régime as Vogue is about to suggest.

The woman for whom this budget for beauty is intended is the one who has reached the dangerous years—the thirty-fives and beyond—and who realizes that her youth and the qualities of figure and face that went with it are gradually slipping away and that something must be done about the situation here and now! She has an open mind and a fairly open pocketbook in the matter. She recognizes that there are a number of beneficial services available for her, and she is willing to budget a certain sum of money yearly to pay for these services. And before any woman of thirty-five or beyond denies that she belongs in the classification just given, let her stop a moment and consider the season we are now facing. Was there ever a mode invented that gave less leeway to the woman whose "looks are fading," whose "figure is not what it used to be?" Observe the hats cut far up on our foreheads, with never a shade of a brim among them, revealing the complexion, the eyes, the make-up, with the most disconcerting clarity. Observe the princesse silhouette, the elevated waist-line, and mark what incredible things these can make out of the slightest bulge in the figure, in front or behind. Observe the evening mode without a back to its name, and consider who can afford to show a skin less than perfect in this hitherto unconsidered area. It is emphatically true that the present mode is making it even more important than ever that the woman of uncertain years concern herself with the price of beauty, so that these years will still remain uncertain, rather than be marked more surely by each passing season.



So let us to the figures! And let us start with the individual figure, since there can be no beauty without a graceful—and not too firm—foundation. In the budget that is shown at the top of this page, the yearly sum allotted to the care of the figure is one hundred dollars. This is based on the records of a famous exercise institute established in New

(Continued on page 134)

DETAILS THAT ADD VARIETY

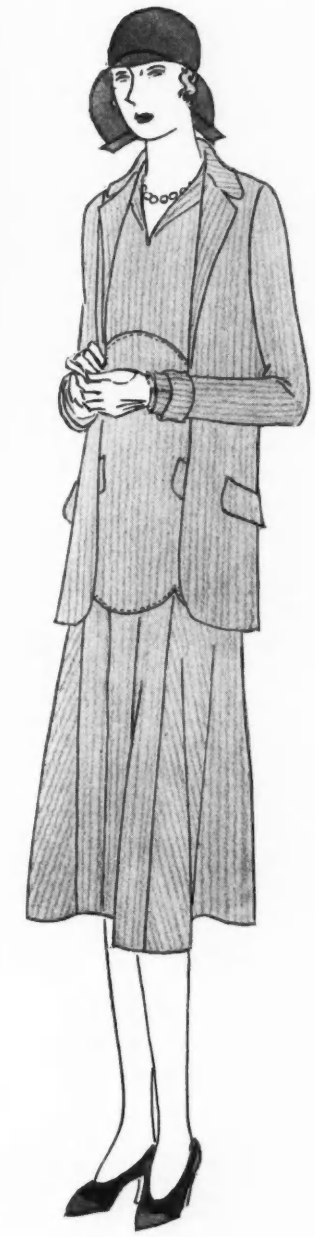
Variety in scarfs and collars will transform the costumes of the limited wardrobe. The novel scarf at the upper left, from Schiaparelli, is faced with fur, and one end is turned up to form a muff. In the middle at the top of the page is shown a scarf and muff in which Patou has combined breitschwantz and ermine as a complement to a broadcloth street dress. The Louiseboulanger collar at the upper right is draped over one shoulder, with an end pulled through a slit

Lanvin twists a band of fur spirally from wrist to elbow on a black broadcloth coat, the sleeve of which is shown at the lower left. The little scalloped cape in the centre, from Chanel, trims a black daytime dress and has ragged petals of pleated white piqué at the neck and bunched on one shoulder. Beside it is shown a beige ermine collar, from Augustabernard, edged with the material of the accompanying coat, with a separate fur scarf. The Chanel belt is trimmed with rhinestones

SHOPPING FOR THE LIMITED INCOME

THE CRÊPE DE CHINE DRESS is in black, and it combines well with the coat of the suit shown at the left on this page. It is a copy of a Jane Regny model, with lines that accent the new feeling of length of limb; from McCreery. Shown with it are a black felt hat with the new width of brim turned up from the face, a black moire bag with a crystal clasp, and black suède shoes with a simple trimming of patent leather; from Lord and Taylor. All of the accessories are interchangeable for wear with these two costumes, giving excellent variety

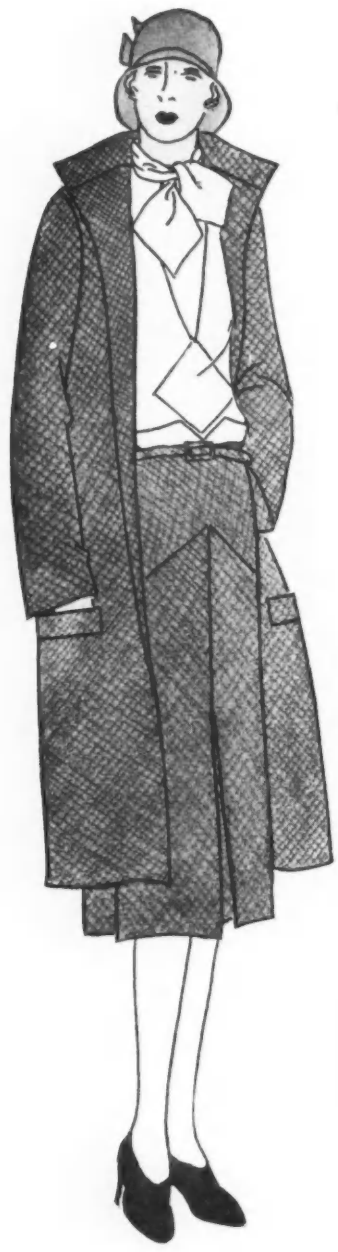
THE BLACK BROADCLOTH SUIT is the most practical and efficient nucleus for a wardrobe of moderate price. This one is a copy of a Paquin suit, and the chic of the black broadcloth is accented by the trimming of black astrakhan. The skirt shows below the seven-eighths length coat and is worn with a white satin blouse, and other blouses of varying formality may make smart changes; suit from Lord and Taylor. The hat worn with it is a copy of an Agnès turban made of black chinchilla cloth. With it is shown a black antelope bag with a gold fastening. These and the other accessories on the page are from Lord and Taylor, forming parts of a two-costume outfit costing under $325

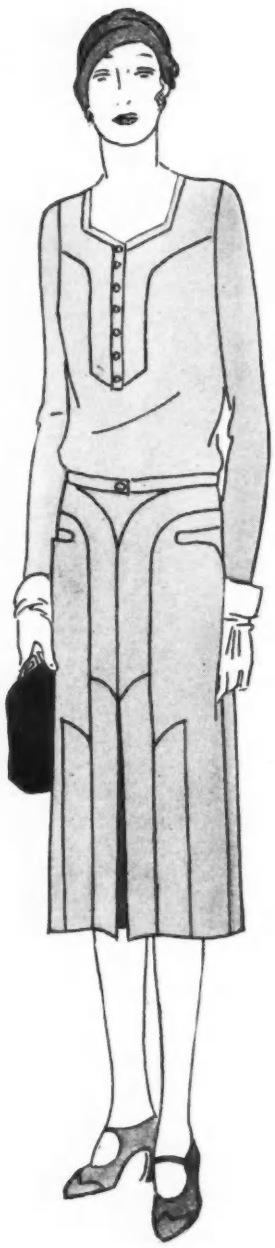


THE BLACK SUIT is excellent for general town wear. This one of black wool has a jacket belted at the natural waistline, a straight skirt, and a simple white satin blouse. With it are shown a copy of an Agnès turban made of black-and-white bouclé, smart Oxfords of black lizard, and a zipper bag of black leather. The complete costume with the accessories is very practical and very much of the moment and is to be had from Lord and Taylor at a cost of about $106. It represents a type that has definitely come back into fashion, after several years of absence—a type that is very welcome because of its youthfulness and the possibility it offers for wearing blouses of varied fabrics and formality

THE BROWN-AND-BEIGE SUIT of tweed jersey is a copy of a London Trades model, with a fitted, round-edged jacket worn over a one-piece dress; from Franklin Simon. With it are worn a brown felt hat with a brim of medium width, brown suède opera pumps with calfskin trimming and solid leather heels, and a smartly simple bag of brown leather, all from Lord and Taylor. The ensemble and its carefully chosen accessories cost approximately $80 and form a costume that is smart for general wear

A CHOICE OF JACKET SUITS





THE TWEED SUIT is the basis for a very carefully planned ensemble for informal wear. The tweed is one of the new mixtures in dark red, black, and white, and the seven-eighths length coat is lined with dark red wool. The tuck-in blouse is of satin—a new fabric to wear with tweeds and a very charming one. To complete this costume, a dark red felt hat with a turned-down brim and with trimming at the back, well-made Oxfords, and a zipper bag of red-brown calfskin are appropriate. The suit and accessories are from Saks-Fifth Avenue

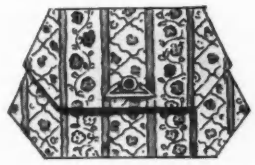
THE DARK RED WOOL DRESS exactly matches the lining of the coat of the tweed suit, forming a second ensemble for general wear. To make greater variety, different accessories may be chosen. Those shown are a black felt hat turned up from the face, shoes of black suède and leather with solid leather heels, and a black leather bag of unusual shape. The dress and accessories are from Saks-Fifth Avenue and complete a two-costume outfit totalling a little more than $300 and offering smart costumes for daytime occasions

TWO COSTUMES BASED ON TWEED

A WELL-CHOSEN EVENING WARDROBE

THE GREEN FLAT CRÊPE DRESS shown at the right, with spiral tiers, embodies several of the newest points of the mode and will, therefore, retain its chic for many months. It is belted at the natural waist and has the new length, but without exaggeration; from Franklin Simon. It is worn with silver brocaded evening slippers; from Altman, dyed to match the dress, and it looks extremely well with the lamé brocade coat of the evening ensemble shown at the right—an important point for the woman with a somewhat limited income

THE DAHLIA-PURPLE DRESS shown at the left is of crêpe roma, copied from Patou's beautiful evening gown and is an excellent choice for the woman of limited means. Its lines are distinguished, but not too extreme, and its colour is rich and becoming, but not easily soiled; from McCreery. Crêpe slippers dyed in the same deep, lovely dahlia colour, shown at the bottom of the page, are a smart and not expensive complement; from Altman. This costume, also, combines well with the coat of lamé brocade shown in the sketch at the right



THE EVENING ENSEMBLE shown at the right above consists of a dress of orange flat crêpe and a three-quarters length coat of lamé brocade—a smart note for the coming season; from The Tailored Woman. The brocade slippers, from Altman, worn with the green crêpe dress, are equally effective with this model, and the brocade bag, shown in the lower centre, combines well with all three gowns; from Altman. This entire wardrobe, including three dresses, a coat, and all of the accessories illustrated, may be had for less than $350

Steichen

Hoyningen-Huené, Paris

PATTERNED GOWNS OF FORMALITY

Louiseboulanger uses a warp-woven taffeta with rose, purple, and plum flowers on a creamy background, faintly brocaded in silver, for this formal evening gown. The moulded bodice and new handling of the drapery in back, the long full skirt, and the sweeping train give an air of great dignity; dress from Bendel; jewels from Mauboussin; shoes from Henning; posed by Marion Morehouse

Maggy Rouff calls this dress "Fleurs d'Hiver" and makes it of one of the new supple lamés with a flowered pattern against a dull gold ground. Sable bands accentuate the diagonal mounting of the flounces, and the soft bodice and moulded hips give elegance, augmented by the combination of gold lamé and sable; dress from Bergdorf Goodman; jewels from Mauboussin; posed by Lillian Fischer

PARIS USES PRINTS IN THE EVENING

Simplicity of treatment is the key-note of this evening dress, "Pavot Blanc," by Maggy Rouff, which is made of black crêpe de Chine patterned in a yellow-beige and gold lamé flowered design. Shirring outlines the hips from the natural waist-line down, contributing to the impression of length. The lines express simplicity with sophistication; dress from Thurn; jewels from Mauboussin

Hoyningen-Huené, Paris

Charmingly youthful, in spite of its train, is this dress, "81," by Louiseboulanger. The fabric is navy-blue taffeta printed in a tiny pink-and-white flowered pattern, an unusual colour combination. The double fichu is of pink chiffon with the edges embroidered in pink and navy-blue, giving a soft and becoming décolletage. Loops of the taffeta give a pannier effect at the hips; dress from Bendel

MIRANDE

MIRANDE

CLAIRE ANY

CHAMPCOMMUNAL

WANDA WATAZZI

SHOPPING IN PARIS ON A LIMITED INCOME

MOLLY, old dear—

It's just another of life's little ironies, I suppose, that you will arrive in Paris two days after Alec and I have been whisked off to China. Our benevolent government is still determined that we shall be given every chance to see the world. Of course, I'm convinced that there's no one who knows this town so well or who loves it so well as myself, and I shudder to think of you in Paris without my loving guidance to save you from the pitfalls of shopping. It's a terrifying situation for the woman with plenty of money, and for people like you and me, who have only just so much to spend for our clothes, it's practically paralysing.

You needn't be too discouraged by this warning. You were properly impressed, as I well remember, by my clothes on my last trip home, and you know that I think there is no place in the world where shopping is so exciting as it is here. But you are, I suspect, vaguely aware of the amount of patience, imagination, and self-control that went into getting that wardrobe together, and I advise you to pay careful attention to what I have to say—didactic as it all sounds. To assemble a wardrobe that will look as well when you wear it as it did when you were buying it is no child's play.

First of all, give up any cherished illusions you may have that Paris is a cheap place to shop. The one thing that reconciles me to this coming exile is that I shan't have to listen to any more complaints from our countrywomen on the cost of Paris clothes. I suppose the idea of bargains got around during that brief period after the War when we benefited by the exchange, but, now that prices are adjusted, I don't see how any one can expect to buy dresses that are made to order as cheaply as the ready-made copies at home. It's this dash to their hopes and the necessity for a more careful discrimination than they have been trained to make, I suppose, that send so many Americans home with nothing but an odd assortment of hats and bags that don't go with anything at all.

How Marthe manages to keep up her chic is a mystery, now that French prices have gone up and the income from their estate remains the same; but she is as lovely looking as in those old days at school in Switzerland. She does wonders, of course, with her "little" dressmaker, but, if you are going to be here only two months, you mustn't experiment with a "little" woman who depends upon her clients' guidance for her success.

I don't mean that I'm only going to send you to the Great Seven, necessarily. You'll (Continued on page 138)

YVONNE CARETTE

JEAN PATOU

ALIX LEBRETON

MARTHE ET RENÉ

MADELEINE

CHANTAL

MIRANDE'S youthful evening coat of green velveteen, "Hollywood," depends for distinction upon a scarf instead of the usual fur. The brown-and-white tweed coat, "Oxford," has a scarf cut in one with the coat

CLAIRE ANY'S conservative wool dress, "La Fugue," is excellent for general day wear

WANDA WATAZZI'S gown, "Sémiramis," of supple flowered lamé, has decided length

CHAMPCOMMUNAL has a charming one-piece dress, "14," in red wool crêpe. The red felt hat was designed by Marcelle Roze

YVONNE CARETTE —"Marie Louise" is a dull black satin gown that may be counted upon for all but the most formal occasions

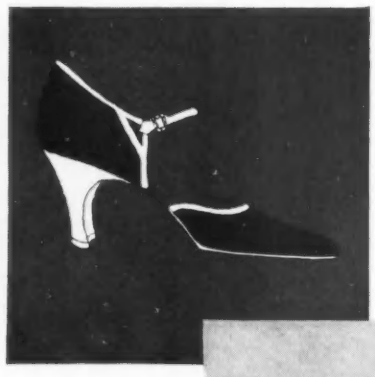
PATOU'S black velvet evening coat depends for distinction upon long lines, beautiful shirring, a high waist-line, and a scarf

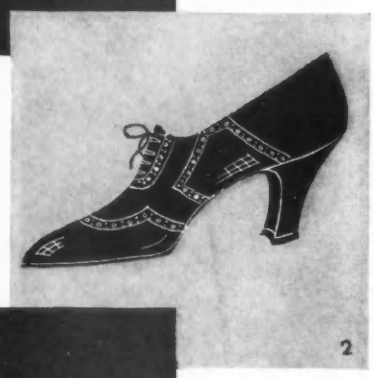
ALIX LEBRETON —The three-piece sports suit, called "Temps Calme," in beige and brown, has a red monogram on the sweater. "En Voyage," a red, beige, and brown tweed coat, is worn with the sports suit. The cardigan suit in beige-and-brown has a sleeveless sweater blouse. The Marcelle Roze hat is in brown felt with a leather band

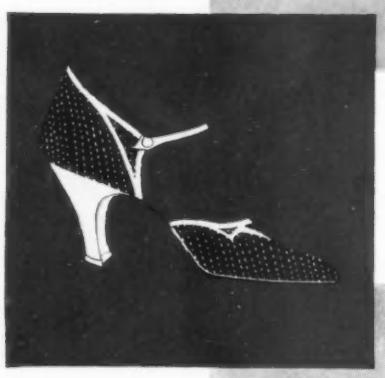
MARTHE ET RENÉ'S beaver-brown wool crêpe frock is smart and youthful for daytime

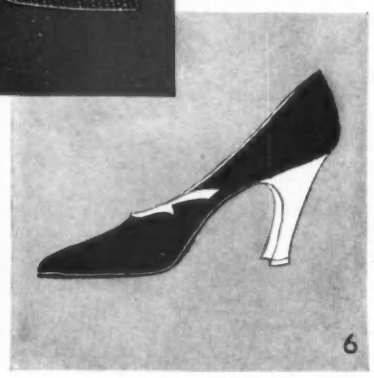
MADELEINE designs a charming dress of green crêpe for a young girl, calling it "Patouche"

CHANTAL'S coat, "Bronze," in moss-green velours léda has a beaver scarf collar









NEW STEPS IN SHOES

WHILE plain shoes are decidedly with us and the pump is a favourite for all who can wear it, the Paris bootiers are using accents in the way of subdued trimming, cleverly contrived to break up too long a line and to give slenderness and a harmonious division of the shoe by contrasting leather or a slight contrast in tone. And this brings into the winter mode the feeling of the black-and-white and brown-and-white summer shoes and adds a practical note as well, for vamps and heels of sturdier leather withstand wear and tear, while soft kids and antelope are relegated to the backs of the shoes.

Marouf goes even further and uses *roussette* (dogfish) for the vamp and heel of walking shoes. These are excellent shoes for the woman who drives her own car, for this somewhat sand-papery surfaced skin does not scratch, yet it is supple and smart when combined with calfskin in the same shade. Lizard has not lost its popularity and is combined half-and-half with patent leather or kid for the vamp, at Greco and Bunting, or used for the very fine edging bands that Hellstern features.

There is less brogueing, except on the classic models, which demand it, and more fine outlines that give a note of elegance in key with the mode. This, however, is confined to the pumps, the one-strap shoes relying on the contrast of the two leathers. A direct contrast of colour is seen, also, as brown or grey combined with black. Kid keeps its place for afternoon, and patent leather is important, but better used for part of the shoe or fine trimmings, than alone.

Bunting still uses a great deal of boa combined with brown calfskin for walking shoes with high solid

1. Vivid green crêpe de Chine and gold kid are used for this Marouf slipper with a tiny rhinestone buckle

2. This formal black antelope Oxford, designed by Marouf, is trimmed with patent leather; from Stewart

3. Geometric cut replaces a buckle on this high-heeled pump of dark brown lizard, designed by Carmelo de Luca

4. Black lizard and patent leather are combined on this walking shoe with brogueing, designed by Marouf

5. This Marouf slipper is made of black silk with gold metal pin-point checks and trimming of gold kid

6. This low-cut evening slipper by Marouf is of black crêpe de Chine with a heel and trimming of red kid

FROM PARIS BOTTIERS

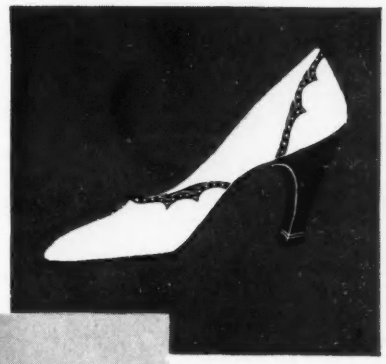
leather heels. These are especially good for wear with town tweeds. The same bootmaker has found that laced Oxfords in this combination or in plain grained calf meet with great success. There is more of a trend towards an Oxford for wear with informal woollen clothes, and, while not deviating much from the classical, these shoes can be permitted a certain fantasy that is in good taste.

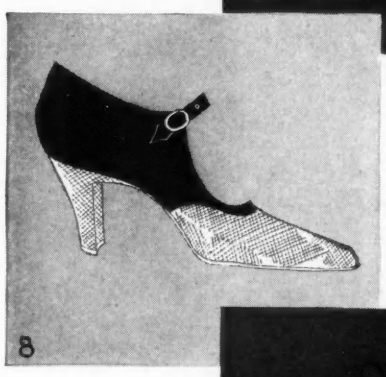
A moccasin sports Oxford from Bunting is made of grained calfskin, with double soles, one of leather and the other of crêpe rubber, with spiked flat heels for winter golf or shooting.

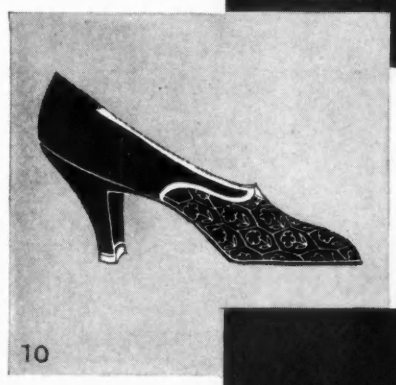
Evening slippers continue to match the gown, in material, as well as colour. Satin, too, is creeping back to favour, though crêpe de Chine is still important. Here, again, fine curved bands, delicate strapping, and a tracery of gold kid, moire, or faille emphasize the workmanship of otherwise plain slippers. Pastel shaded *cuir féerique* (a nacré kid) in the same shade of crêpe de Chine as the slippers is used for fine trimmings or bindings by Carmelo de Luca.

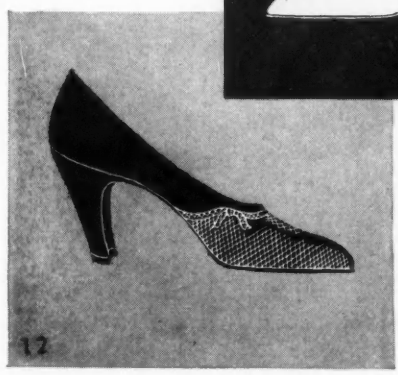
One-strap models sometimes have tiny rhinestone buckles, and a discreet use of buckles is favoured by Hellstern. A lovely material, lamé at its best and wisest, is used by Marouf, a shop that has had it exclusively woven for its own use. The metal woof and heavy silk warp give a minute pin-check effect. Bunting uses small-patterned brocades with a glimmer of gold.

Straps starting from the sole at each side and caught at the instep through a rhinestone buckle, then brought back to button at the sides, are used by Marouf. In general, evening slippers are very much cut out, in contrast to day shoes, which are covering more of the foot.









7. A black patent leather heel and bands and a black sole are features of this grey antelope pump, by Hellstern

8. Bunting has made this one-strap shoe of dark brown kid with a vamp and heel of lighter brown lizard

9. This version of the Oxford designed by Bunting is of natural boa and tan calfskin, with a solid leather heel

10. Finely patterned red brocade, red satin, and gold kid combine in this graceful evening slipper from Bunting

11. Narrow strips of lizard in beige and brown trim this Hellstern afternoon pump of beige kid with very high heels

12. The vamp and encrusted bow of this Greco pump are of black lizard, and the back and heel of patent leather

DISCOVERIES IN CHIC ECONOMY

MANY people who would like to "go modern" in their houses, to some extent, at least, find that the cost involved is more than they care to spend on what seems to them an experiment. But there are ways of obtaining a modern effect in a room without great expense. The new wall-papers, for instance, offer innumerable possibilities to the inventive. One clever decorator, at Frederick Loeser's, in Brooklyn, obtained a room of great distinction by using, first, an inexpensive paper from Thibaut's, with a beige checked design. He then made a border around each wall space by cutting strips of two plain papers in different shades of green. The green was repeated in the curtains, and the result was extremely effective. In the same group of rooms, another wall shaded from top to bottom, the bottom being a deep brownish rose, the top almost white. This, too, was obtained by cutting strips from various papers, and so many were used that the effect, extremely attractive, was shaded rather than striped.

One detail that gives a very effective modern note is a simple, large, round mirror, but these are both difficult to find and expensive when one does discover them. If determined to have one at moderate cost, however, one can go to an enterprising picture framer, persuade him to order a round frame of the size and width desired from the wholesale frame maker with whom he deals, and then have the frame painted silver, Chinese-red, or whatever colour one wishes. He can then add the mirror, and the cost should not be more than a third that of one bought "ready-made."

Those who are not too conservative in their tastes will find it amusing to paint the insides of their bedroom closet doors in some such colour as pink or blue, then paste on silver stars in the various sizes that are obtainable, and shellac over the whole. This is a short and simple process, and some will enjoy it particularly because of the fact that others find it utterly absurd! Still another pleasant way to bring variety into the closet is to paper it with wall-paper with a design in pleasant contrast to that in the bedroom. In the closets of a room with plain walls, for example, one might use a gaily figured paper in bright, but harmonizing colours. The effect as the door opens is charming. Often it is possible to buy the few necessary rolls for much less than a paper in the regular stock of a store would cost.

Slip-covers made of bath towelling for the chair and stool in the bathroom are novel and pleasant to feel, and these accessories for comfort may be made very easily by a little home dressmaker without great expense.

Salubra wall-paper, that imported paper that does not fade and that may be washed, is made, not only in delightful modern designs, but also in plain silver. This is particularly effective paper for lining bureau drawers and for other similar purposes.

Most modern furniture is expensive, but, unexpectedly located in East Seventeenth Street, is a place called Modernage where some very good values are to be found. There are "sky-scraper bookcases" made in several sections, which fit together in such a way that the bookcase is delivered at your door in one long coffin-like box. The sections may be put together in various ways, to form pyramids, for instance, or, if two are used, so that a window-seat effect is obtained between the shelves. There are, also, simple modern armchairs, priced (as are the bookcases) extremely moderately. All of the furniture in this shop may be bought unpainted or finished in any way one may wish.

Even though one's pearls may be imitation, a clasp made of real stones is a charming feature. These may be achieved without great expense, if one has some old pins or earrings tucked away in the jewel box. A little shop called Gura, located at 16 West Thirty-Sixth Street, will make these clasps from one's own stones or from others in stock. This shop is to be found, unexpectedly, high up in an office building. Once arrived there, however, one will find excellent designs from which to choose, or Mr. Gura will make a clasp according to the customer's ideas.

Last year's fur coat, still slightly redolent of moth-balls, a bit worn here and there, and far from up to date in its lines, may not seem a very inspiring garment. But, very likely, it has great possibilities. Many of the best dressmaking houses are showing fur-lined tweed coats that form part of three-piece or four-piece ensembles. Slightly *démodé* coats of beaver, nutria, lapin, or seal—almost any flat fur, in fact—may be transformed into the lining of a chic and deliciously warm coat. Mr. Fabricant, whose (Continued on page 132)

EVENING CAPE NO. 5076—Reminiscent of the opera cape of the formal 'nineties is this velvet wrap, and surely there is no more gracious accompaniment to the trailing gown. Circular in cut, this cape may have either a straight scarf or a shawl collar of fur. Designed for sizes small, medium, and large

EVENING FROCK NO. 5077—The two-tiered silhouette is an established success this season, and this lace dress proves how flattering it may be. The bolero back, normal waist-line, and all-around length are additional features that mark this dress as above the commonplace. Designed for sizes 14 to 38

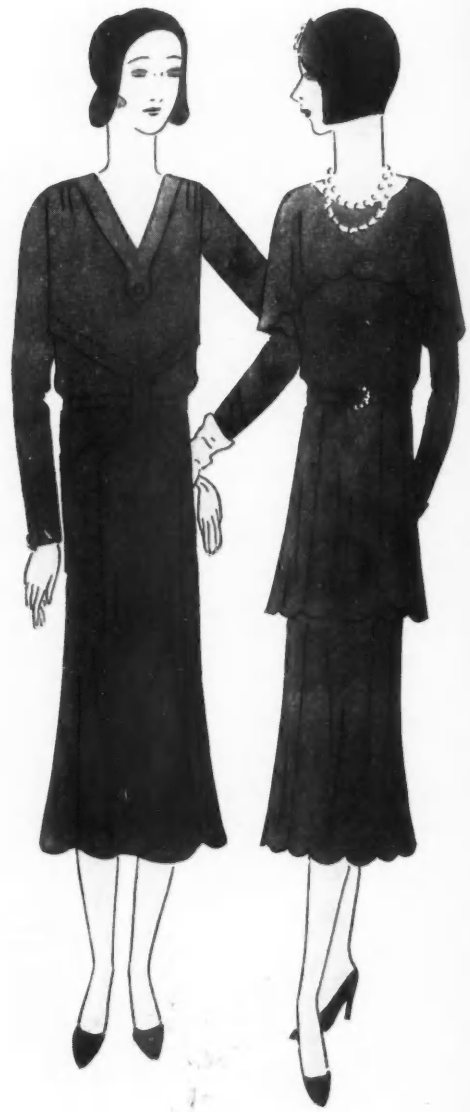
DESIGNS FOR PRACTICAL DRESSMAKING

THE OPERA CAPE RETURNS

NEW LINES IN CRÊPE

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5074—(Below, two illustrations) Now that the high waist-line is a reality, boleros are especially becoming, and this wool crêpe dress stresses a cutaway type with a point in back. The skirt features circular sections. Designed for sizes 14 to 40



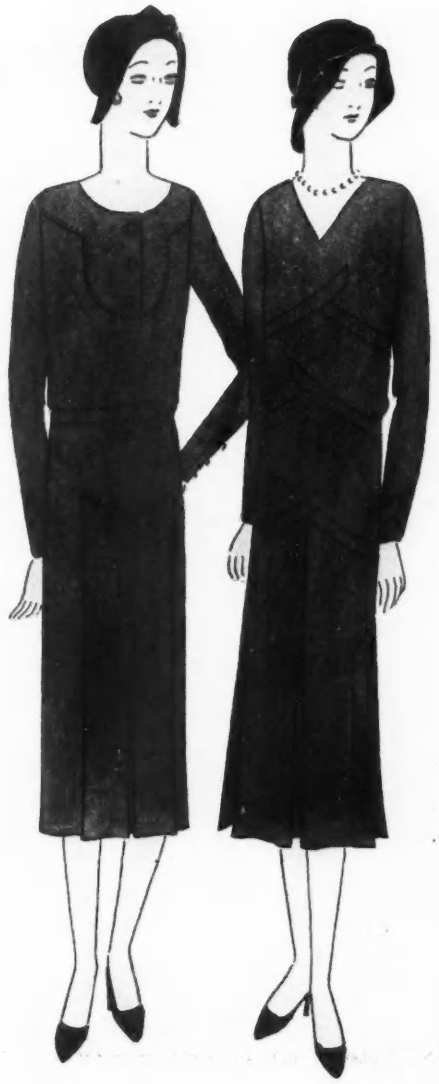
FROCK No. 5072—(Above, left) Skilful cutting is responsible for the chic lines of this one-piece dress of wool crêpe, which features the normal waist-line, the longer skirt with an even hem-line, and a low, gradual flare. Designed for sizes 14 to 40

FROCK No. 5081—(Above, right) A postilion cape collar—one of the smartest details of the mode—and a two-tiered skirt with a high, belted waist-line are two significant fashion points of this flat crêpe dress. Designed for sizes 14 to 40

FROCK No. 5075—Nothing is smarter, this season, than a dress of black crêpe, particularly such a model as this with a natural waist-line, shirrings in front, a scarf neck-line, a tie belt in back, and a circular flounce set rather low. Designed for sizes 14 to 42

FROCK No. 5074—(Left, two illustrations) These two views show the shaped bolero and the shaped circular skirt sections that distinguish this one-piece dress of wool crêpe. Noteworthy, too, are the new cuffs. Designed for sizes 14 to 40

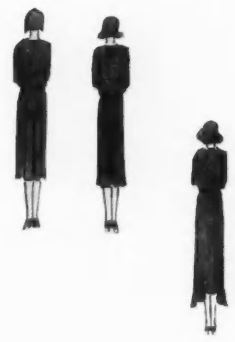
DAYTIME LENGTHS



FROCK No. 5068—(Above, left) The chic of jersey has been pointed out repeatedly, and, in this frock, it is skilfully handled. A shaped yoke affords a becoming neck-line, and the belt is placed at the normal waist-line. Designed for sizes 14 to 42

FROCK No. 5067—(Above, right) Three shaped bands trim this simple wool georgette crêpe frock, the centre one of which is so placed as to suggest a high waist-line. The skirt section has inverted pleats to give adequate fulness. Designed for sizes 14 to 42

FROCK No. 5071—(Centre) It is both new and becoming to wear a slight blouse above the natural waist-line, as in this flat crêpe dress with interesting ties at the neck and sleeves and circular inserts in the skirt. Designed for sizes 14 to 42



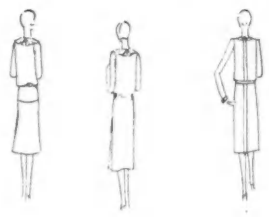
FROCK No. 5073—(Right) Satin and lace form an effective combination for this afternoon dress or, in a light colour, for a Sunday night dress. The interesting treatment of the waist-line and the gracefully flared skirt are noteworthy. Designed for sizes 14 to 40

CHIC MEANS TO ECONOMY

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5069—For the woman with a limited income, here is a costume serving a double purpose, for it offers a crêpe dinner-dress, as shown above, and a velvet suit, as shown at the right. Designed for sizes 14 to 38

ENSEMBLE No. 5069—Here, the silk crêpe dress serves as a blouse for the velvet cardigan and as an underskirt for the overskirt, which is circular in front, joining a girdle tied at the normal waist. Designed for sizes 14 to 38



FROCK No. 5070—(Right) A practical and attractive addition to any woman's wardrobe is this frock of sheer woollen with applied bands on the blouse, a natural waist-line, and pleats in the skirt. Designed for sizes 14 to 46

À votre santé!

It's more than a quaint superstition, that Old World tradition that the tomato, their *pomme d'amour,* was the original apple of Paris! No wonder the Italians call it *pomodoro!* For quite aside from its ruddy, rotund beauty, the tomato has the amazing virtue of bringing the glow and sparkle of health and vivacity to the cheeks and eyes of those who enjoy its tonic tang regularly.

How truly thrilling that one may find such extraordinary benefit from a food usually served for its charm and flavor alone. And what more convenient and delightful way to enjoy it than offered in Campbell's Tomato Soup! At your grocer—12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

EAT SOUP EVERY DAY AND ENJOY A DIFFERENT SOUP EACH DAY

MODELS WITH NEW LENGTH

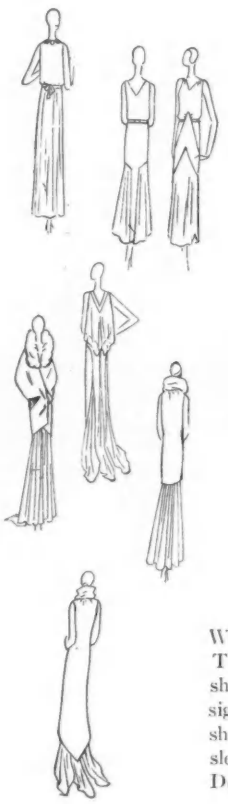
DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. S3382—(Extreme left) This velvet dress for formal afternoon exemplifies the chic of the ankle-length skirt and the normal waist-line. Designed for sizes 14 to 38

FROCK No. S3383—(Above, right) A bolero, a normal waist, a moulded hip, and the new ankle-length are important reasons for the success of this velvet dress. Designed for sizes 14 to 40

EVENING ENSEMBLE No. S3381—(Left) Length in front and train in back give a regal note to this chiffon frock. There is a short evening wrap included. Designed for sizes 14 to 40

WRAP No. S3384—(Right) Equally appropriate for afternoon or evening is this velvet wrap, which may be short or long and pointed, as at the extreme right. Designed for sizes 14 to 42



WRAP No. S3384—(Above) This velvet wrap is the shorter version of the design at the right. It has a shawl collar and set-in sleeves tight at the wrists. Designed for sizes 14 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns shown in this issue are given on page 205

"Here's to your Beauty Sleep"

Write this on your gift cards for Christmas and enclose with one of these colorful Cannon sets ϒ Two sheets with matching pillow-cases, scented with English lavender and packed in a gay-patterned box! ϒ This is the Lavenlawn Gift Set and you may have it in white, white with colored hems, or any one of six flowerlike solid colors. Wrap the box in tissue and tie with ribbon to match the sheets. Just about the nicest gift you've ever given!

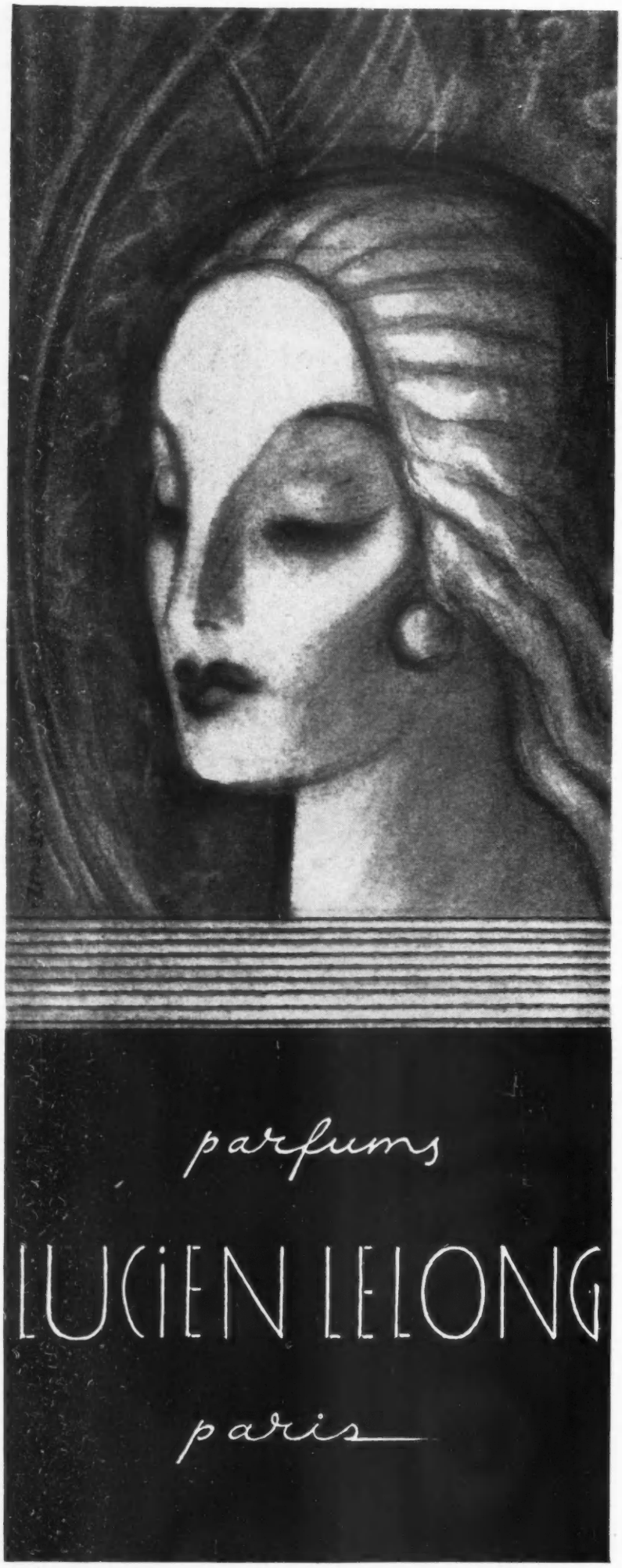
SEASHELL PINK ϒ AZURE BLUE ϒ NILE GREEN ϒ CANARY YELLOW ϒ PEACH
ORCHID ϒ WHITE ϒ SEASHELL PINK ϒ AZURE BLUE ϒ NILE GREEN
NILE GREEN ϒ CANARY YELLOW ϒ PEACH ϒ ORCHID ϒ WHITE
CANARY YELLOW ϒ PEACH ϒ ORCHID ϒ WHITE ϒ SEASHELL PINK ϒ AZURE BLUE
CANNON
LAVENLAWN SHEETS
Scented with Lavender

ENFOLD YOURSELF IN THE LUXURY OF

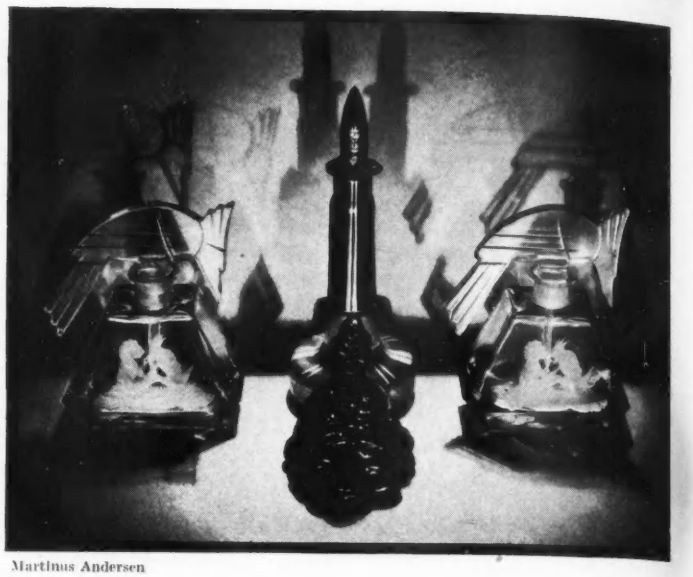
Cannon Lavenlawn

THERE'S A NEW SENSE OF EXQUISITE REST IN THESE FINER LIGHT-SPUN SHEETS

Open the covers of your bed right down to the cool, sweet freshness of the lavender-scented sheets. Slip between their caressing softness. Turn your cheek to the satin-smooth pillow. Then draw a breath of utter bliss, for you're sleeping on the finest sheets that looms have ever woven! ϒ There is, of course, a very definite reason why Cannon Lavenlawn is so exquisite to the touch and so unbelievably light and dainty—for a firm, long-wearing bed sheet! It's woven close—more than a hundred threads to the inch, and every thread is spun from imported cotton—the famous Egyptian long-fiber variety ϒ Anything so luxurious as Lavenlawn you're sure to welcome to your home. And so will your friends! That's why we suggest the gift sets mentioned above. Cannon Lavenlawn sheets, plain or hemstitched, are sold singly and also in packets of six sheets and six pillow-cases. In fine, snowy white, of course, or delicate pastels. The average price, in white with plain hems, is about $3.25 the sheet. Made by the makers of Cannon towels and sold in good stores generally. Cannon Mills, Inc., 70 Worth Street, New York City.



Perfume delicately paints an unseen portrait on the air, invokes a fragrant image that, to others, is one's very self. That yours may be lovelier still, I have created my four fragrances... individual, varied and ever responsive to the mood... Parfums A, B, C and N. You will wish, I think, to make one yours... At the better stores—L. L.



Martinus Andersen

ON HER DRESSING-TABLE

EVERY one is agreed that the new mode is more definitely new than ever before. Its demands do not stop with new lines for the figure, but extend, also, to new lines for the coiffure. This new coiffure will be softer; while it will remain a bob, it will probably be longer; it will certainly be more feminine, and the smart hair-dresser is the one who will understand and create these nuances. One New York hair-dresser who has a distinct flair for the new type of coiffure is Laurent, on West Fifty-Seventh Street. In dressing the hair of the individual woman, he takes into consideration her taste in clothes, as well as her features. Having worked in Paris in Antoine's salon and possessing a natural ability for sculpture, he has an understanding both of chic and the correct lines for the hair in relation to the head. His almost uncanny faculty of encouraging a soft, natural wave in hair that has been regarded as irretrievably straight, of making ringlets Grecian in their perfection, and of arranging the waves and ringlets in a smart and flattering manner, an accomplishment that will prove invaluable to the woman in search of the perfect coiffure to complement the new mode.

"Are-Jay" (centre, back), a perfume introduced by the furriers, H. Jaeckel and Sons. "May" (in front), an imported perfume; Paris Galleries. Dressing-table bottles, bird stoppers; Jay-Thorpe

A POWDER OF PURITY

The new Pinaud face powder, which has gained many enthusiastic followers since its recent début, is now making its appearance in triangular silver boxes that are smaller in size and in cost than the original black box in which it was introduced. This powder, which is available in two different blends, one for the skin inclined to oiliness and another for the skin inclined to dryness, is of marked purity and fineness. Behind its creation is the story of long research and experimentation to arrive at a formula that would not contain a single ingredient harmful to the skin, but every one that would enhance its beauty. There are six different shades in the Pinaud powder, and it is sold, in its chic black box and in the new silver triangular one, in shops all over the country.

A PERFUME FOR FURS

A perfume that is especially blended for use with furs is a touch of true luxury, and H. Jaeckel and Sons, the Fifth Avenue furriers, have introduced such a perfume for their clients. It is a spicy, pungent fragrance that is a perfect complement for the warmth and richness of furs, and the bottles are dressing-table bottles, with convenient long droppers in the tops, one of which is shown in the photograph above. This perfume, which is called "Are-Jay," can not be purchased, but is a gift from the house of Jaeckel to its patrons.

Another new perfume has been introduced in New York by the Paris Galleries and is exclusive with this shop. Made by a famous *parfumeur*, it is known as "May" and is available in three different varieties, for sports, for furs, and for evening. While these differ in their individual scents, they possess something of the same basic fragrance, so that they may be regarded as a sort of perfume ensemble. These are contained in odd-shaped bottles, one of which appears in the foreground in the photograph above, in black, turquoise, and jade, and in atomizers of the same design.

THE SHADES OF NIGHT

Reports have been heard from Paris of the new and shadowy beauty that the eyes of smart Parisiennes have been acquiring due to the use of a green eye shadow at night. This shade has recently been introduced in New York by Elizabeth Arden in a series of new and effective paste eye shadows. The green is intended for evening use, and, when it is applied skilfully (as it is imperative that all eye make-up should be), it is very flattering and seductive in its effect. These eye shadows include seven other shades besides the green and are contained in convenient flat little boxes. An unusually successful new mascara in cake form has also been introduced by the Arden salon in smart little containers in bronze and silver, to match the new Elizabeth Arden powder-boxes.

A soft, pearl-like finish on the arms, neck, and back are among the first requisites of the evening mode, this season, and a preparation that is effective in achieving such a finish is a fragrant French paste known as La Velouty. This paste is applied upon the skin and allowed to dry, after

(Continued on page 136)

4 UNFAILING AIDS TO BEAUTY AND HOW TO USE THEM

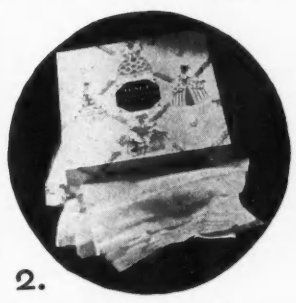
1. Pond's Cold Cream

for thorough cleansing

apply it generously

always after exposure

and before retiring.



2. Pond's Cleansing Tissues

soft, ample, absorbent

remove cream and dirt.

To banish oiliness

and firm your skin

3. Pond's Skin Freshener

pat it on briskly.

For powder base

and soft, white hands

smooth in a little

4. Pond's Vanishing Cream.

VITAL MOMENTS in a well-groomed woman's day . . . the all-important yet simple care she gives her skin . . . Study these pictures . . . follow these swift, sure steps . . . Pond's four famous aids are unfailing . . . they keep your complexion exquisitely fresh and clear.

Pond's Cold Cream comes first . . . pure, light . . . use generously for thorough cleansing two or three times through the day . . . at bed-time . . . always after exposure. Quick, caressing, upward outward strokes to smooth it in . . . they keep your contours young and firm. Now leave a moment to let the fine oils sink deep into the pores . . . coax every particle of dust and dirt up to the surface of the skin.

Pond's Cleansing Tissues next . . . to remove all cream and dirt. Take two at a time from the dainty latticed box. Fold or crumple in your hand . . . lift off the cream and dirt, using exactly the same caressing upward motion as when applying the cold cream.

Now Pond's Skin Freshener . . . cool, exhilarating . . . it banishes the last trace of oiliness. See how you soak a sizable pad of cotton . . . pat face, neck all over briskly. This gentle Tonic closes, refines the pores . . . for sallow cheeks it's magic to conjure back fresh vital color.

Now for the smooth, well-bred finish that adds so much to your poise . . . Pond's Vanishing Cream . . . Smooth in a delicate film before you powder. And don't forget your hands . . . It keeps them velvet-white.

And now your powder and rouge blend beautifully. Finished, enchanting, your loveliness will last the evening through!

SEND 10¢ FOR POND'S 4 DELIGHTFUL PRODUCTS

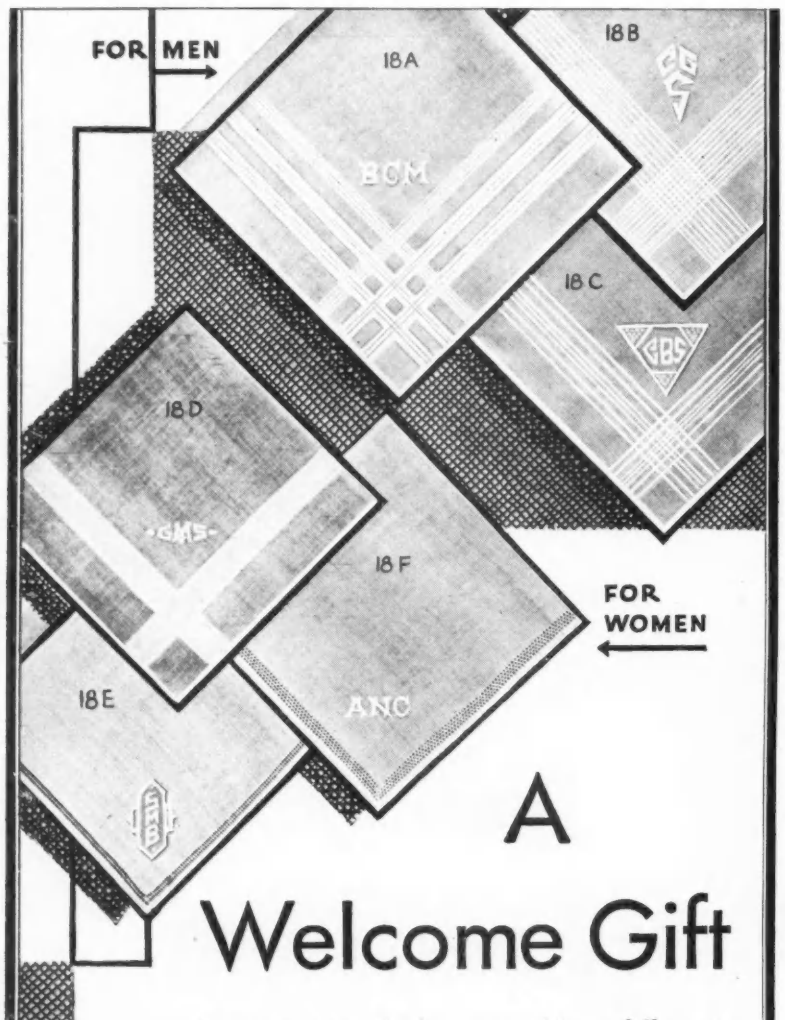
POND'S EXTRACT COMPANY, Dept. Y
110 Hudson Street . . . . . New York City

Name_____

Street_____

City_____ State_____

Copyright 1929, Pond's Extract Company



A Welcome Gift

In your search for something different to give those persons on your Christmas list who have everything, don't forget monogrammed Handkerchiefs! For no man or woman ever seems to have too many fine Linen Handkerchiefs with beautifully hand-embroidered monograms.

FOR MEN

18 A. Handkerchiefs, $24.00 a dozen
Each monogram 12¢ a letter, extra

18 B. Handkerchiefs, $6.00 a dozen
Monograms, $2.25 each, extra

18 C. Handkerchiefs, $12.00 a dozen
Monograms, $1.50 each, extra

FOR WOMEN

18 D. Handkerchiefs, $4.00 a dozen
Monograms, 75¢ each, extra

18 E. Handkerchiefs, $18.00 a dozen
Monograms, $1.35 each, extra

18 F. Handkerchiefs, $9.00 a dozen
Each monogram, 10¢ a letter, extra

Orders for monogrammed Handkerchiefs to be delivered in time for Christmas giving should reach us before November 20th.

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 18, NEW YORK

Reg. U.S. Pat. Off.

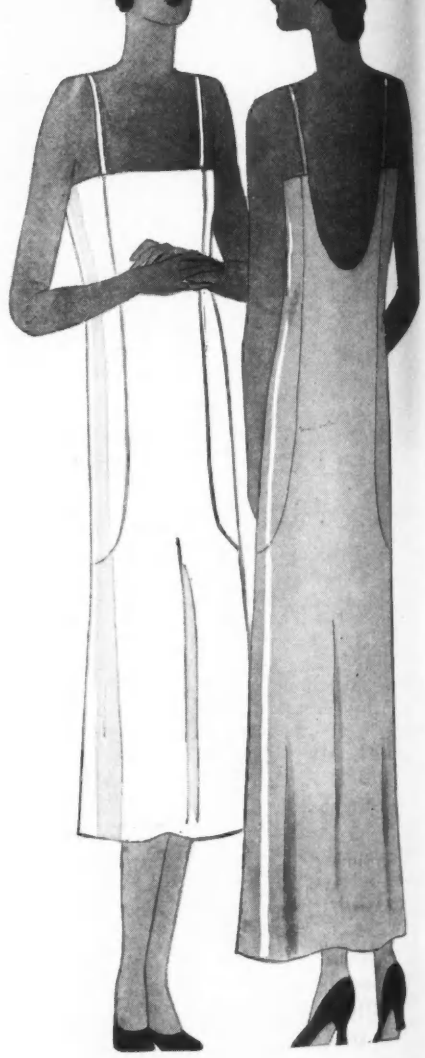
ESSENTIALS TO 1930 CHIC

BLOUSE No. 5079—For the sports or tailored suit, this tuck-in or overblouse of silk crêpe is an accepted favourite. The round collar and the short lap closing are youthfully becoming. The sleeves have turned-back cuffs. Designed for sizes 14 to 44

BLOUSE No. 5078—Even the overblouse, this season, stresses the normal waist-line, as does this satin one, with shirrings at the front. A satin blouse is as smart with the tweed suit as with the more formal one. Designed for sizes 14 to 44

COSTUME SLIP No. 5080 A perfect slip for wear under the new frocks is this crêpe one, which has a flared lower section in one with the centre-front and centre-back panels. A normal or deep evening back is optional. Designed for sizes 14 to 46

COSTUME SLIP No. 5080 (Extreme right) This view shows the princesse slip adapted for evening wear. Its low décolletage, ankle-length hem, and moulded lines make it an excellent foundation for the new mode. Designed for sizes 14 to 46



Look to my Mannequin—
Look to your Skin and see why

"Only a healthy skin can stay young"

Frances Ingram

These are the six places where lines first come—where beauty is made or marred . . . keep them youthful and healthy and the intervening places from face to shoulder will never cause you a second's worry.

1. The Forehead . . Lines and worrisome wrinkles are all too likely to form prematurely on the brow unless the skin here is kept soft and pliable—and this Ingram's does with marvelous effect.
2. The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth, turn to the soothing and softening services of Ingram's.
3. The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. You will find it amazingly helpful for invigorating circulation.
4. The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication, prevents flabbiness and restores the skin to firmness.
5. The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.
6. The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them satiny and blemish-free with Ingram's.

FIRST and foremost, I want to make clear the vital difference between Ingram's Milkweed Cream and other fine face creams.

For my Milkweed Cream is not content, as most creams are, in keeping the skin fresh and soft textured. It *does* help the appearance, yes, but it also benefits the health of your skin and, by keeping it healthy, defends you against beauty-stealing blemishes.

Look to my mannequin. Study the six spots where lines and defects first appear. Then study your own skin, and you will realize the great importance of Milkweed's extra benefits.

Aging little lines and imperfections are no respecters of youth, so I have selected for my mannequin this month, a girl on the under side of thirty. Her skin, like yours—no matter how few or how many your birthdays—depends upon health for its attraction.

Guard well the six starred places—the column just above tells how—and your skin will respond swiftly with new loveliness.

Ingram's Milkweed Cream will help you marvelously in caring for your skin. It is ever so slightly therapeutic, and does things for your skin that no other cream, however expensive, can possibly do. It is a splendid cleanser, but, to me, its most appealing virtue is the way it brings smoothness to the skin. Roughness vanishes—blemishes disappear. Tiny wrinkles are discreetly smoothed away. Your skin becomes smooth—clear—altogether lovely.

You will find Milkweed Cream at any drug or department store. But I wish you would send the coupon for my booklet on skin care. Also, if you have any special beauty questions, write me for advice.

Frances Ingram, Consultant on Care of the Skin,
Dept. B-119, 108 Washington St., N. Y. C.

Please send me your free booklet, "Only a Healthy Skin Can Stay Young," which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

*Name*_____

*Street*_____

*City*_____ *State*_____

© 1929

INGRAM'S *Milkweed Cream*

LIONCEAU

To augment the distinctive charms of the Blonde and the Brunette . . . to interpret in fragrance the temperaments of these two feminine types . . . is the glorious mission of Parfum Pour Blondes and Parfum Pour Brunes. For the Blonde, the fragrance of joyous life . . . for the Brunette, the odeur of mystery and romance.

Parfum Pour Blondes is presented in a flacon of jade green; Parfum Pour Brunes, in coral red. The lovely case, simulating rich, soft suede, is of matching hue. Three convenient sizes. Each scent artfully repeated in the Face Powder.

MADE, BOTTLED, BOXED AND SEALED IN FRANCE

PARFUMS LIONCEAU

INCORPORATED

MASTER PARFUMERS OF PARIS

Paris
110 Rue Demours

New York
565 Fifth Avenue

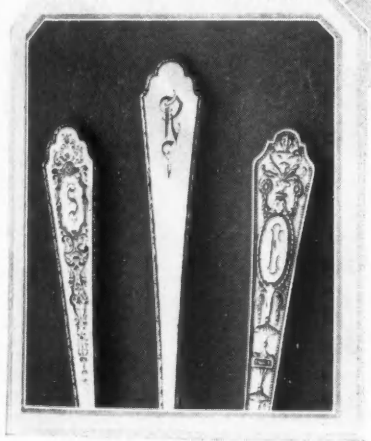
THE CURRENT MODE TRANSLATED FOR LITTLE GIRLS

BABY COAT No. 2997—This charming coat is fashioned of broadcloth. Shirrings beneath the shaped yoke are the sole adornment of this model. Designed for sizes 6 months and 1 and 2 years

BLOUSE No. 2999 SKIRT No. 3000—(Below) Silk crêpe is used for this pleated skirt and frill-trimmed blouse, which may be a tuck-in or an over-blouse. Designed for sizes 8 to 14 years

BLOUSE No. 2999 SKIRT No. 3000—(Centre) This view, a more practical version of the design at the left, shows the skirt made of jersey and finished with suspenders. The blouse is of linen. Designed for sizes 8 to 14

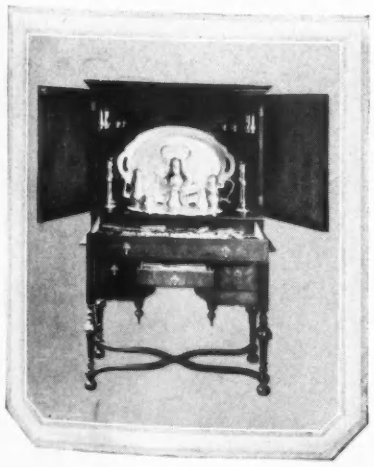
FROCK No. 2998—Skilful cutting gives an air of originality to this linen frock, which is gathered below the pointed overlap and buttoned closing. The set-in sleeves may be long or short. Designed for sizes 2 to 8 years



Above—The Mary II, the William and Mary Style and the Adam Style. Made in complete lines with Dinner Hollow Ware to match.

STERLING 925/1000 FINE

A "Treasure" Highboy set. Complete service for twelve people, 238 pieces of flatware and 36 pieces of dinner hollow ware; $2,450. Small Highboy sets for as little as $400.00. May be purchased out of income under the Sterling Silversmiths Guild Purchase Plan. Write for full details and photographs.



A gift of imperishable beauty is this Early American Tea Set at $700.00.

Gifts most charming . . . and lastingly cherished

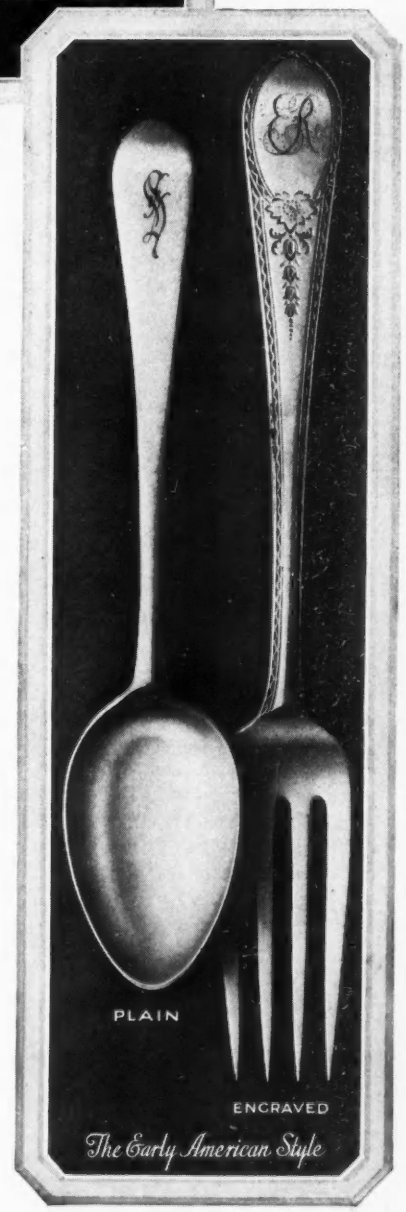
Few things mean more to a woman than her Sterling. And "Treasure" Solid Silver makes the very happiest of gifts.

Imagine *her* delight this Christmas morning on finding in her dining room a "Treasure" Highboy filled with a gorgeous service of "Treasure" silver! . . . or on her buffet one of the lovely Tea Sets!

There are probably more than a few names on your Christmas list against which "Treasure" will fit most happily, for there's an infinite range of choice —a Water Pitcher, a Bread Tray, a half dozen Salad Forks, or single Serving Pieces.

Even the simplest and most inexpensive gift in "Treasure" will be right—and charming. Gifts which will remain a most cherished possession through all the years to come.

At any of the better Jewelers you'll find "Treasure" Solid Silver. Or we will gladly send you booklets describing any of the designs which may especially appeal to you.



"Treasure" Solid Silver

Member of the Sterling Silversmiths Guild of America

ROGERS, LUNT & BOWLEN CO. • *Silversmiths* • GREENFIELD, MASSACHUSETTS

HAVE YOU LEARNED

how gently, thoroughly they remove cold cream

POND'S CLEANSING TISSUES

You will marvel at the fineness, the softness, the firmness of Pond's silky, snow-white Tissues! Amazingly absorbent, they are the truly immaculate way of removing cold cream. They *lift* the cream and dirt from your skin after cold cream cleansing, leaving it supple and smoothly clear. This dainty, hygienic way is such an improvement on "cold cream rags" and harsh towels. And what a saving of laundry! Pond's Cleansing Tissues can be used in many ways. Keep a box in nursery, boudoir, bathroom and kitchen. Use for colds to prevent infection. Put a few in the children's lunch box. 25¢, 50¢.

how quickly, refreshingly it banishes oiliness

POND'S SKIN FRESHENER

Faintly perfumed, crystal clear, Pond's Skin Freshener and Tonic banishes oiliness after cold cream cleansing; gives your face a delicate glowing vitality and tones the tiny facial muscles. Watch the effect after a few weeks' constant use! See how the little lines disappear and the pores contract, how firm-textured your skin becomes. Pond's Freshener is excellent, too, for tired eyes. Soak two pads of cotton and lay them on closed lids for several minutes. For double chin tap briskly with cotton soaked in Freshener. Use it when rising to get rid of that "sleepy" puffiness. Bottled with screw cap. 50¢, $1.00

HOW TO USE THESE BEAUTY AIDS

After cleansing your skin with cold cream, remove dirt with Pond's Cleansing Tissues, two at a time. Use several until they show no soil. Next, soak cotton with Pond's Skin Freshener and dab briskly over face and neck. Then your finishing cream and face powder . . . Your skin looks lovely—cleansed, refreshed.

CHECK OFFER YOU WISH

☐ For FREE sample of Pond's Cleansing Tissues.

☐ For 10¢ enclosed, samples of Pond's Cleansing Tissues, Skin Freshener and Creams.

Pond's Extract Company, Dept. V
110F Hudson Street · · · · New York City

Name_____

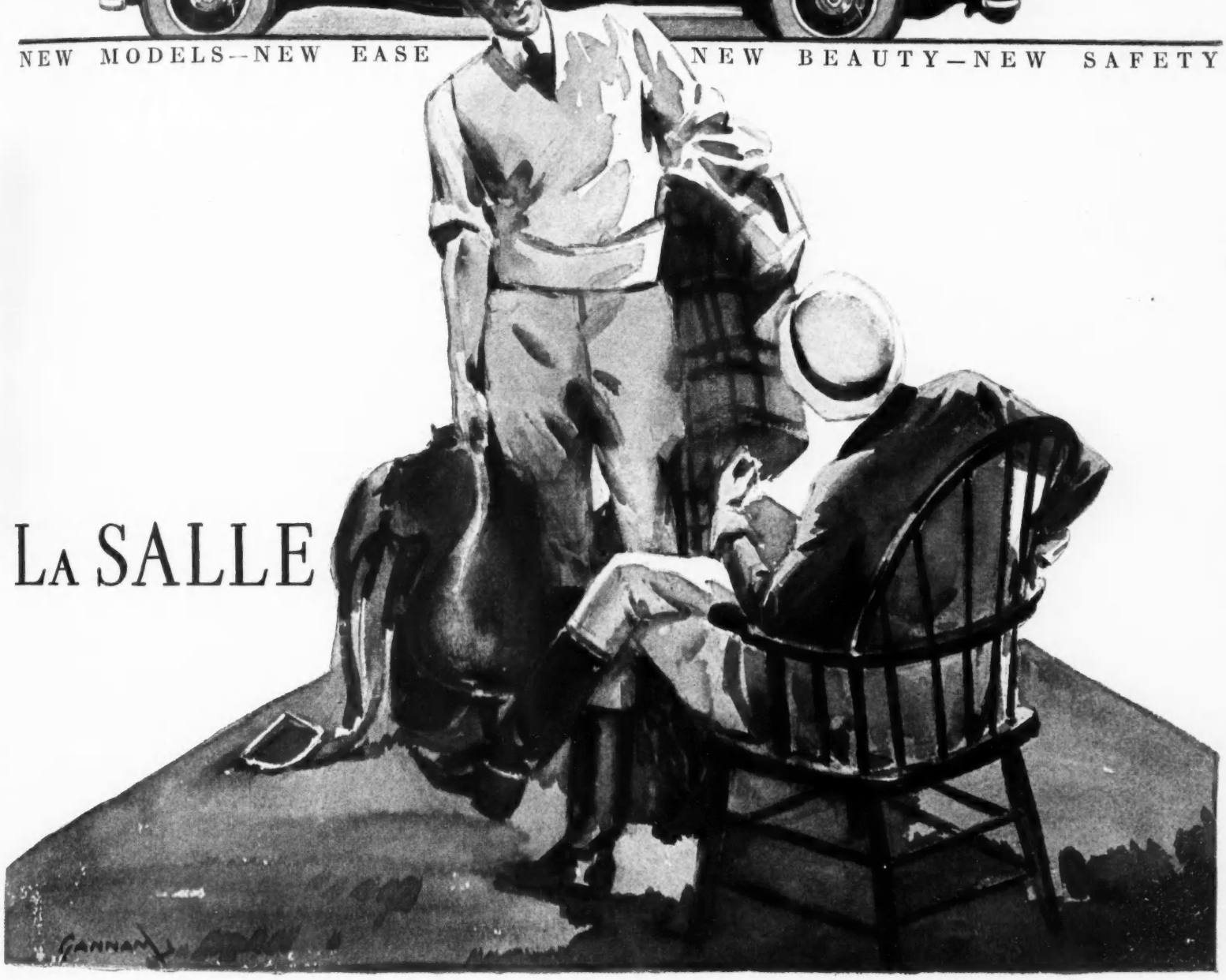
Street_____

City_____ State_____

Copyright 1929, Pond's Extract Company

NEW MODELS—NEW EASE NEW BEAUTY—NEW SAFETY

LA SALLE



THE recent introduction of the new La Salles has enlivened the highways and boulevards this fall with the most beautiful and highly perfected motor cars that Cadillac has ever created—with the single exception of the latest Cadillacs themselves . . . ¶ The newness of these new La Salles affects every phase of performance and ownership. It includes still greater smoothness and flexibility, still more power in the famous V-type, 8-cylinder engine—a new harmonized steering mechanism that assures an amazing ease in traffic and parking manipulations as well as in cross-country driving—a perfection and refinement of the exclusive Syncro-Mesh Silent-Shift Transmission and Safety-Mechanical Four-Wheel Brakes that make these revolutionary contributions to greater handling ease, control and safety more valuable than ever—roomier, more beautiful, more luxurious Fisher bodies that are a fascinating realization of youthful dash and verve—and a wealth of other features that clamor for personal inspection and for a test on the road . . . ¶ Nowhere in the world—save in Cadillac itself—can you find what these newest La Salles offer. In view of this fact, the price becomes the most impressive factor of all. In value and built-in worth, the market, beyond a doubt, has never seen their equal.

CADILLAC MOTOR CAR COMPANY, DIVISION OF GENERAL MOTORS

LES PARFUMS DE
MOLYNEUX
PARIS

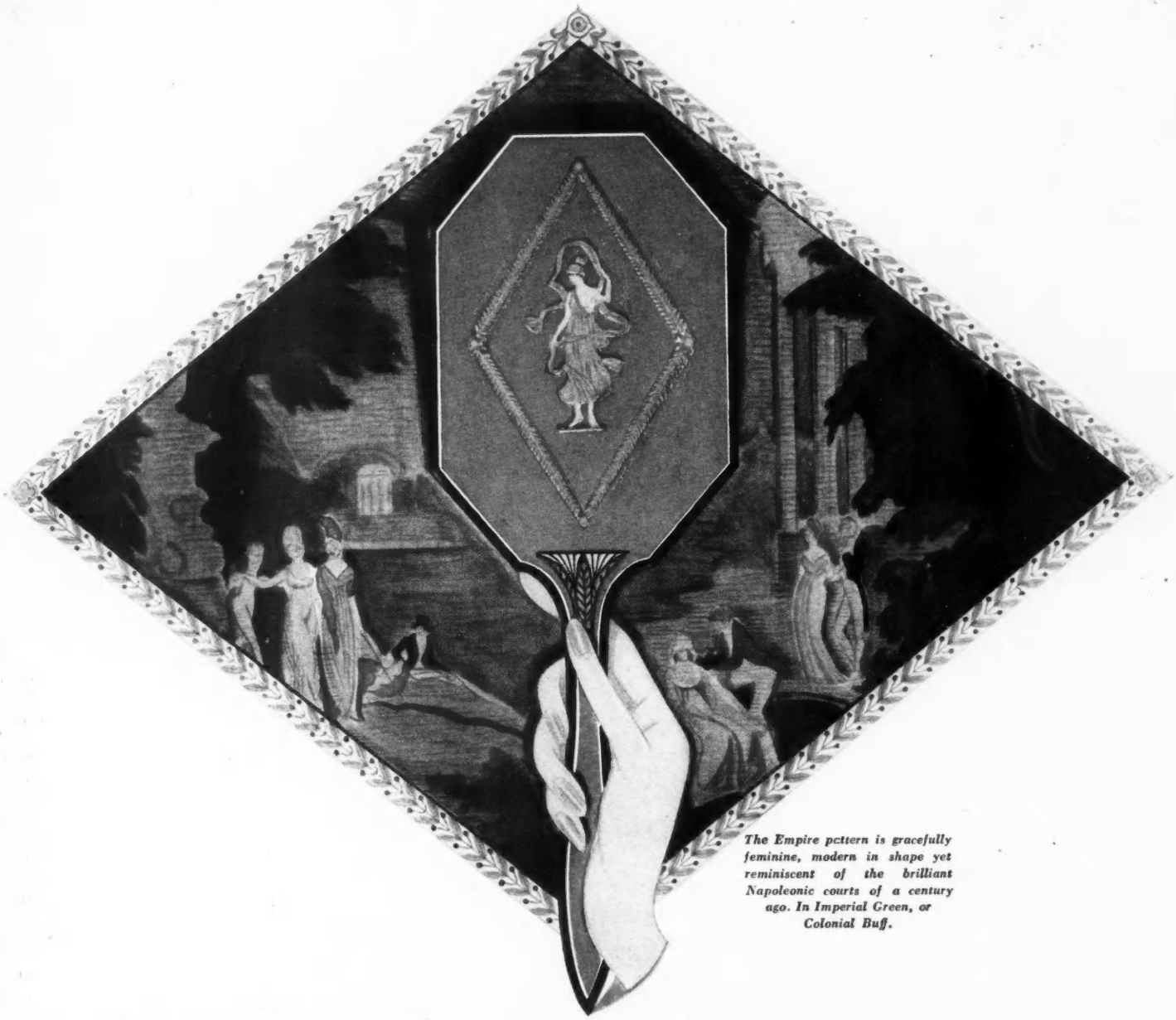
They're beautiful

OBTAINABLE
AT THE
MORE EXCLUSIVE
STORES

dorland

LE PARFUM CONNU · FÊTE

MOLYNEUX INCORPORATED
41 WEST 57TH STREET NEW YORK CITY



The Empire pcttern is gracefully feminine, modern in shape yet reminiscent of the brilliant Napoleonic courts of a century ago. In Imperial Green, or Colonial Buff.

The Modern Boudoir achieves Smartness

with these du Pont accessories created in Today's mood from exquisite new materials

FASHION, capricious as a weather-vane about some things, when it comes to the boudoir, keeps insisting, "They must be colorful, they must be *chic*, they must be individually expressive!"

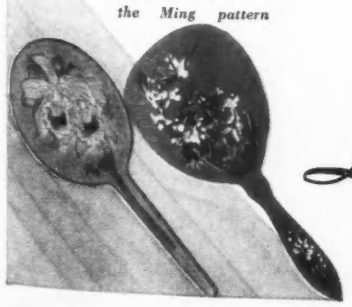
The modern boudoir, of course, demands modern color, modern design, modern patternings. And so it chooses, to complete its decorative scheme, the exquisite accessories which du Pont has created: Lucite,* new favorite of fashion, or Pyralin,* offering a variety of lovely new patterns.

Mirrors, brushes, manicure sets, a colorful array of clever little implements and boxes . . . designs and colors created in Today's mood by the most skilful of modern stylists. . . . Smooth, gleaming surfaces that are a joy to handle, and amazingly durable, too . . .

You will want to see these delightful new accessories, and you will find them in your favorite store. Among them you will find one ideally suited to your boudoir—and to you. . . . And you are sure to find, too, with so many lovely things to choose from, the answer to many a gift problem!

LUCITE OR PYRALIN SETS MAY BE PURCHASED FROM $10. to $100.

**Look for the name stamped on every article*



Mirror in the Orchis pattern; Mirror in the Ming pattern

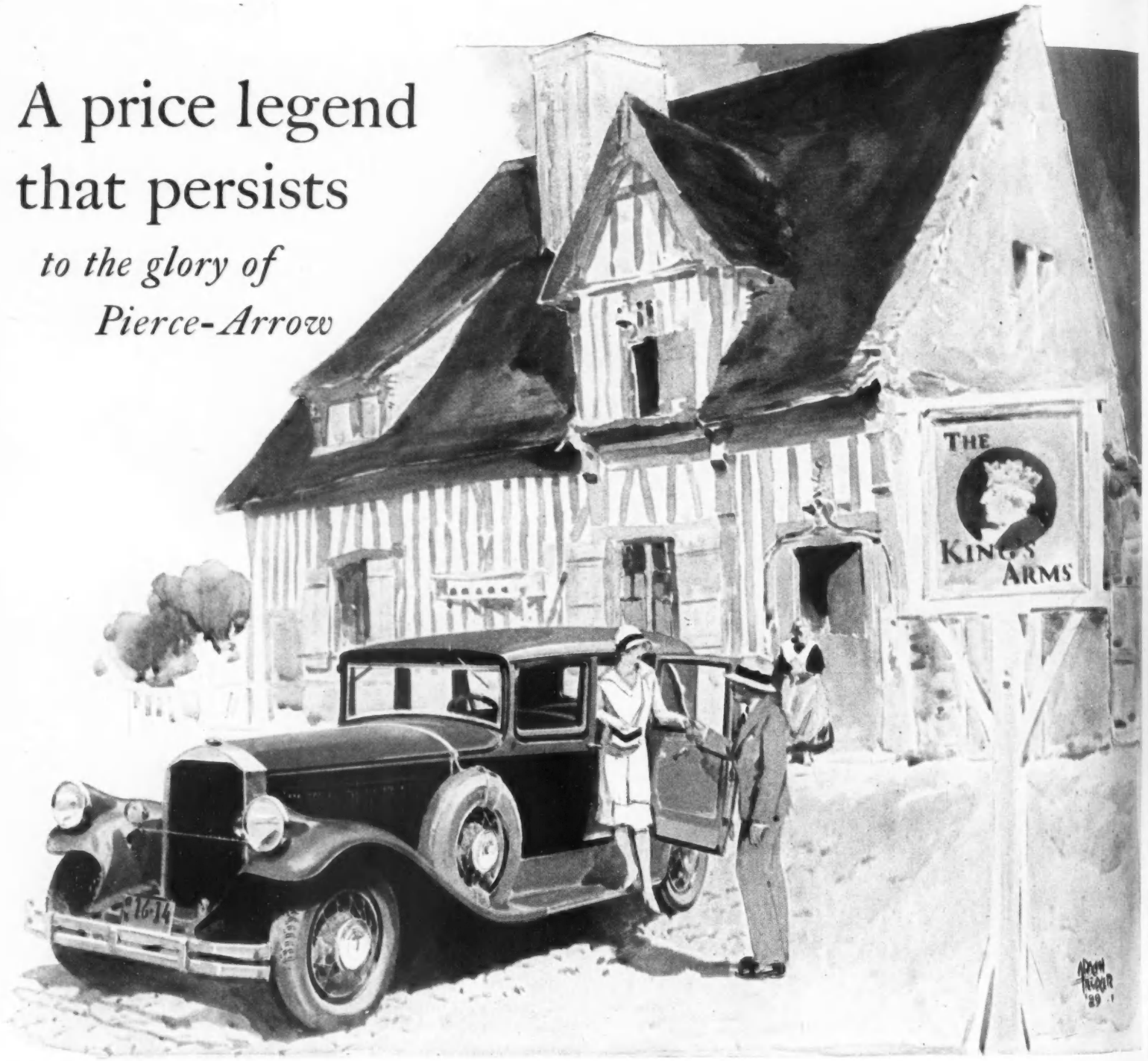
Powder box in the Empire pattern

Lucite DU PONT REG. U. S. PAT. OFF. *Pyralin*

DU PONT ACCESSORIES FOR THE BOUDOIR

A price legend that persists

to the glory of
Pierce-Arrow



When Adolph Treidler painted the original of the Pierce-Arrow portrait below, his subject was America's Finest Motor Car—just as it is, two decades later, in the reproduction above.

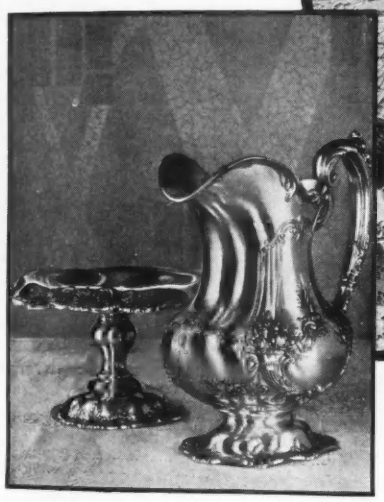
SOME years have passed since it took at least six thousand dollars to purchase a Pierce-Arrow. Yet that price still exists as a minimum in the minds of an amazing number of Pierce-Arrow admirers.

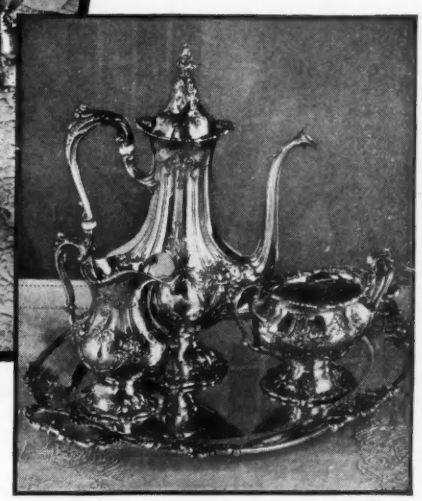
The fact is that, while Pierce-Arrow must always command a price higher than average—being of a quality which has never known compromise—there are several models in today's Straight Eight line which sell for *less than three thousand dollars*. Also there are others, notably of the Custom Group, in the eight-thousand-dollar class.

So much for price—after all, a minor Pierce-Arrow attraction as compared with the low-swung, slender grace of a car which so conclusively made bulk and stodginess unfashionable among fine automobiles. Which may account for this new Straight Eight's commanding a waiting-list over the greater part of this year.

PIERCE-ARROW

Pierce-Arrow prices are from $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.





Linen, courtesy of Mosse, Inc.
Glass, courtesy of Ovington Brothers Company

OF COURSE

THEY NOTICE YOUR SILVER

THE guests are seated, the laughter wanes —there's a momentary pause in the rythmic rise and fall of witty conversation . . . In that hushed moment before service begins, all eyes—subconsciously, perhaps—survey the appointments of the table . . . Are you pleased to have them notice your silver?

You may decide—as many other hostesses have—that you *should* have sterling silver in the Francis First design . . . This beautiful pattern reflects the taste of that French king, who was the great patron of the art of the silversmith—whose royal decree brought forth the exquisite masterpieces of Cellini.

The Francis First pattern in flatware

The Francis First pattern, by Reed & Barton, has unusual charm, grace and individuality. Its workmanship is superb—its weight substantial, and its value enduring . . . It is characteristic of the work of Reed & Barton, for more than a hundred years . . . Ask to see the Francis First design at your jeweler's.

REED & BARTON
TAUNTON, MASS. NEW YORK, N.Y.

TRADE-MARK R STERLING

REED & BARTON
TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

D S

Courtesy Fashion-Bilt Gown, Inc.

Unforgettable

This pattern is "Geometric"

The rare blending of exquisite designs, beautiful stones plus an individuality of which only the genuine can boast are the qualities that make WACHENHEIMER Real Stone Jewelry unforgettable . . . . . completely desirable.

Your jeweler will be proud to show you this ensemble jewelry of semi-precious stones mounted in Sterling Silver.

WACHENHEIMER
REAL STONE JEWELRY

SMART ADDITIONS TO THE WINTER WARDROBE

ENSEMBLE No. 5093—Light-weight wool is smart for this sleeveless frock and the coat. The frock has a buckled leather belt. Designed for sizes 14 to 42

FROCK No. 5094—(Extreme right) A sectional skirt is shaped at the normal waist of this flat crêpe frock. Designed for sizes 14 to 42

EVENING ENSEMBLE 5092—(Extreme left) Sleeveless princesse frock and coat of sheer crêpe. Designed for sizes 14 to 42

DINNER OR EVENING FROCK No. 5095—(Left) Princesse frock of flat crêpe, with bolero. Designed for sizes 14 to 42

Every Saturday . . . in every stadium . . . SORE THROAT !

Gargle with Listerine when you get home . . .

HERE, as any doctor will tell you, is a bit of sound wisdom for those who attend late season football games.

Before going, and after returning from them gargle with full strength Listerine. This pleasant little precaution may spare you a nasty siege with a cold or sore throat or their more dangerous complications.

Medical records show that after football games, there is marked increase in the number of cases of colds . . . sore throat . . . influenza and bronchitis.

They are caused by germs in the mouth which get the upper hand when body resistance is lowered by over exposure, change of temperature and emotional disturbances, all of which are coincidental with seeing a football game.

Listerine checks them effectively because, used full strength, it is powerful against germs —kills them by the million.

Even such stubborn organisms as the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) in counts ranging to 200,000,000 are killed by it in 15 seconds, repeated laboratory tests show. Yet Listerine is so safe that it may be used full strength in any body cavity.

Use Listerine systematically during winter weather. It is a pleasant habit, a cleanly habit, and one that may lengthen your life. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

TO PREVENT COLDS

Colds are often caused by germs transferred from the hands to food which then enters the mouth. Rinsing the hands with Listerine before each meal kills such germs. State Health Boards recommend similar measures particularly during epidemics of influenza.

KILLS 200,000,000 GERMS IN 15 SECONDS

The mode of the

SOCIAL LEADERS

of Many Cities

THE STEIN AND BLAINE mode claims a continent for its clientele . . . its patronage is drawn not from New York alone, but from many cities . . . it is admittedly the mode of affluence and beauty . . . yet while it is prohibitive to contemplate, it is reasonable to buy . . . its appeal to women of wealth need not and does not handicap the woman of practical means . . . indeed, many women who come to see the Stein & Blaine mode out of curiosity are surprised to discover they can afford it.

Stein & Blaine
INC.

13 and 15 West 57th Street

New York

NOBLESSE OBLIGE

Carrying on the War of Every Day against Cancer

IN the never-ending "war of every day," there is now being carried on a fight against the increasing prevalence of a disease whose cause is unknown and whose chief allies are ignorance and fear. Last year, this dread disease, cancer, stood second among the causes of death in the Registration Area of the United States. That means that approximately one hundred and ten thousand people in this country died of cancer in the year. What it means in suffering, both bodily and mentally, can not be computed. What it means economically has been estimated by Dr. Louis I. Dublin of the Metropolitan Life Insurance Company. He says that one hundred and ten thousand deaths from cancer in a single year cause a money loss, including the stoppage of earning capacity and the cost of medicines and nursing care, amounting to practically eight hundred millions of dollars.

To control this enormous economic waste, what is being done? In a few research institutes in the land, devoted bands of men and women are wrestling with the problems of the cause and prevention of cancer, often under great handicap as regards equipment facilities. To put the finding of these cancer students into the hands of the general public, the American Society for the Control of Cancer has been dedicated. This Society has an endowment fund, which, though sufficient for its central needs, is altogether too small to carry on throughout the country the detail work on the scale that the importance of the subject demands, and, for this extension, it must appeal to the public at large for support of local activities. Since on the ability of the individual to recognize the first danger signals of the disease lies the chief hope for the lowering of the present death rate, the work of education, carried on by the Committee by means of lectures, radio talks, moving pictures, pamphlets, and posters, must receive popular support. Cancer is in many cases curable if taken in time, though, as Dr. William J. Mayo has recently said, "The patient who has been operated on and cured of cancer keeps the fact that he once had a cancer as secret as the horse thief keeps his past, but the victim who succumbs trumpeteth a failure through his very dying. That is why the clouds seem darker than they are."

The appeal for financial aid to help those immediately about us must not go unanswered. If each gives according to his means, the burden will be light, and the information given by the Local Committees may serve to lift a far heavier burden from some one near and dear. Last November, the New York City Committee of the Society, having charge of the metropolitan area, offered for sale a Christmas package label, which was approved so heartily that the returns provided the Committee with funds to carry on its works during the year. This year, the New York City Committee is offering a little booklet for a shopping list of Christmas presents, and, by the purchase of this, you may "Book your way to Christmas joy through Christmas giving." This booklet urges one to "Shop Early and Mail Early" and is, therefore, endorsed by the Retail Merchants Association and the Post Office.

The booklets are offered for one dollar each and, on and after November first, will be supplied by the American Society for the Control of Cancer, 25 West Forty-Third Street, New York.

DISCOVERIES IN CHIC ECONOMY

(Continued from page 114)

shop is at 50 West Fifty-Seventh Street, has excellent tweeds and will make the coat and the frock or skirt to accompany it, adding a blouse of another fabric, if one desires it.

An extra piece of tweed from an autumn tailleur, a scrap left over from a lovely evening dress, a bit of old brocade may be transformed at Jay-Thorpe into a lovely purse. This shop will remount a favourite marcasite top or fashion a pin into a clasp for an evening purse that will delight the heart of any woman at Christmas. One may bring miscellaneous bits of material to this shop, and the saleswoman will suggest ways in which they may be used.

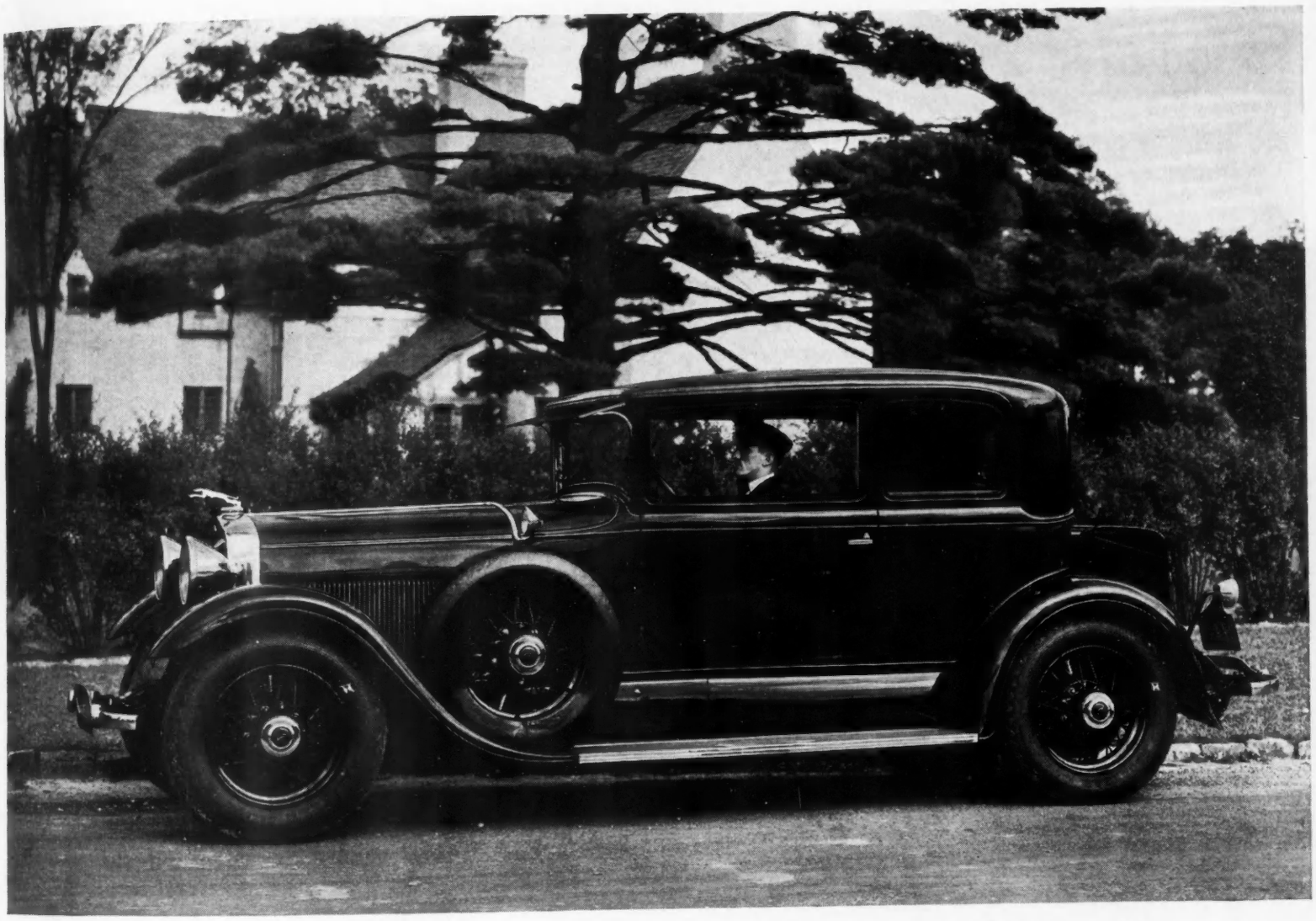
Perhaps, you have a tried-and-true umbrella, the handle of which you love, in spite of the fact that the silk shows signs of wear and tear. Then whisk it to a department store (Lord and Taylor, as well as a number of others, supply this type of service) and have its ribs encased in a fine new cover. Many of the new umbrellas are in beige, which is an excellent colour as it harmonizes with any ensemble.

A great many of the winter collections of day dresses show lingerie touches, and, as these charming bits of femininity have a way of losing their freshness in no time at all, it is well to have extra sets at hand. Stern has some charming collar and cuff sets of écru lace, which would most certainly raise the morale of a dress. Saks-Fifth Avenue has very chic copies of the lingerie touches used by Chanel on her dress "11," shown on page 79 of the October Twelve issue. This set consists of collar and cuffs and a flower of white piqué with irregular edges giving a petal-like appearance. They may be cleaned in gasoline.

Blouses are another item of which one needs several, and Bonwit Teller offers a number of smart blouses at prices under fifteen dollars. These blouses are of crêpe and of satin.

If you find that some purchase is a sad mistake—that a dress is unbecoming, perhaps, or a suit not quite suited to your especial needs, the tragedy will be lessened by knowing of Mrs. Berkeley's shop at 131 East Fifty-Ninth Street. This is called "The Dressing-Room," and it is a small and amusing place in which are all manner of clothes, from rather tired-looking dresses to lovely ensembles that have only been worn once or twice. You are likely to bring in your clothes with a slight feeling of diffidence, but you will be delighted to find that Mrs. Berkeley does not gaze upon them with a cold and unsympathetic eye, but looks them over in a friendly and experienced manner and offers you a surprisingly large sum for them.

IT IS UNUSUAL TO DISCOVER SO MANY HIDDEN VALUES IN A MOTOR CAR



The new Lincoln Coupe, smart and compact, seats five persons comfortably. Its unusually wide doors afford access to the rear compartment without the necessity of those in front leaving their seats. An admirable car for owner-driven use.

THE POWER of the Lincoln is evident, even to those who watch it sweep along a road or through the city streets. Its distinguished beauty is immediately felt. But the character of this motor car, like that of all fine things, demands full acquaintance to be rightly known.

The enthusiasm of Lincoln owners grows with the thousands of miles that they drive this automobile. Everything they expect of it—in power, performance and comfort—is fulfilled. But more than this, the Lincoln increasingly reveals its own particular excellence in every detail of motor, chassis and body.

Those who drive this automobile discover for themselves how well and to what exacting standards the Lincoln is made. It is, above everything else, a precision-built car—made and assembled in one of the famous precision plants of the world. It is a car which, in the course of its building, is tested with unique thoroughness for performance and quality.

Precision, in hundreds of instances as exacting as 1/1000 of an inch, is the rule in the machining and assembly of its mechanism. The same insistence on exact quality finds expression in the 30,000 testing operations through which the car as a whole is put. Literally, it is as fine an automobile as it is possible to produce.

The entire resources of the Ford organization are behind the Lincoln. Ford experience and engineering skill, Ford laboratories and raw materials, Ford methods of scientific production—all contribute to the value of the Lincoln. No separate company could make so genuinely excellent a car at a price which even approaches that of the Lincoln.

With such background and equipment, those responsible for this automobile are able to give full expression to their ideal of making a motor car as perfect, in mechanism, chassis and body, as it is possible to produce . . . a motor car with every evident and hidden value . . . the Lincoln.

THE LINCOLN

The Success of

STEIN & BLAINE

Furs

IS SUCCESSIVE

FURRIERS are now talking of furs for November delivery . . . we ourselves speak of them in terms of subsequent Novembers! . . . there is no static in Stein & Blaine furs! . . . their success is successive! . . . they are as mercurial as the seasons . . . as adaptable as the mode is susceptible to Change . . . so that the woman who buys a Stein & Blaine fur this November is assured of the Stein & Blaine mode for many Novembers to come!

Stein & Blaine
INC.

13 and 15 West 57th Street
New York

WHAT PRICE BEAUTY?

(Continued from page 102)

since 1890, which shows that this is the sum the average woman who goes to the institute for reducing or keeping fit spends during the year. This covers a course of twenty optional lessons to be taken daily or biweekly or just as the instructors think would be most beneficial for the client. And once in such an institute, how the weak points are attacked! Half a dozen mechanisms roll away the superfluous pounds at the hips and abdomen. Bicycling in a heated cabinet, exercises on the mat, massages, all combine to reduce weight and bring suppleness. In a month's time of consistent, directed exercise, the circumference of the hips and the stomach may be reduced by four, five, six, even seven inches! And think what that is going to mean to the princesse silhouette and the moulded line! This institute is but one of several in New York and other metropolitan cities where clients go upon the direction of their own physicians and where the exercise is given under meticulous supervision. Furthermore, the instructors in these courses will give detailed directions to carry on the good work at home, so that—given the persistence that is needed in every phase of this pursuit of beauty—the original investment gives an all-year yield.

FACING FACTS

Now to the face, which, we hope, with due care and consideration, is going to launch many things more important than a thousand ships. The first item in the budget is one hundred and thirty dollars yearly for facial treatments. This allows for one five-dollar treatment every other week of the year, and this, perhaps, requires the breaking down of some resistance before its wisdom can be recognized. There are many smart women of Vogue's acquaintance who go regularly at semiweekly intervals to their favourite salon for facial treatments and have done so for years, thereby keeping their skins in beautiful condition. But there are also a great many women who firmly believe that such a procedure eventually stretches the skin. "Oh, I wouldn't have my face massaged regularly for anything. It always stretches the skin in the end." Hear a woman say that, and you are hearing one who hasn't been in a good beauty salon in five years or more. Or, if she has, she has kept her eyes shut all the time. For the good facial treatment, to-day, does just the opposite of stretching the skin. It stimulates the circulation and makes the skin firmer. This is why Vogue feels that it is a mistake to refer to a facial treatment as a massage, whereas there are but two or three moments of massage or none at all in the entire process. This biweekly treatment at a good salon provides a thorough cleansing of the skin and helps to refine the texture. If one has individual skin troubles, it is at this time that they are treated. In arranging for these treatments, it is well to reserve a regular hour at a regular day, so that the appointment will be definitely scheduled. Furthermore, it is advisable always to have the same operator, so that she becomes familiar with the condition of the skin and the treatment to which it responds. The operators in the leading salons are intelligent, skilled young women who serve a thorough apprenticeship before they attend clients, and one New York salon employs only graduate nurses as attendants.

After the facial treatment in the budget come beauty preparations, those preparations that are to be used at home in the care of the skin. At every good beauty salon, the operators will give full and explicit directions for this home work for the complexion, and, in fact, the salon treatments are always most beneficial when they are supplemented by the correct use of the required preparations at home. The total of fifty-six dollars a year was arrived at by the following figures:

BEAUTY PREPARATIONS

5 jars of cleansing cream or cleansing liquid	$10.00
3 jars of emollient cream	6.00
4 bottles of astringent or tonic freshener	8.00
Cleansing tissues	2.50
2 finishing creams or lotions	4.00
1 lip pomade	.25
Specialized preparations for individual cases	25.25
	$56.00

These figures are based on the approximate prices of the various preparations made by standard beauty specialists, and Vogue will be glad to supply any name upon request.

To consider the individual items briefly, two types of cleansers have been indicated because average and dry skins are usually most benefited by the use of a cream, while a greaseless cleansing liquid provides the best means of cleaning the oily skin, and many women to whom such a cleanser is a new discovery will welcome it with joy. An emollient cream is a softening cream, and nourishing and tissue creams also come under this general heading. The average and dry skin require this type of preparation, whereas it is seldom required for an oily skin, unless it is a preparation with astringent qualities. Three jars of such a cream a year is a generous estimate, for it should be applied to the skin in small quantities, not slathered on in the mistaken belief that the larger the amount, the more efficacious it will be. The oily skin requires an astringent, used in liberal amounts, but the dry, sensitive skin is benefited by a light tonic. A generous sum has been allowed for the cleansing tissues, so that the best quality and a liberal number will be used. The finishing cream or lotion is the preparation that is put on before cosmetics are applied. Not all skins require this, and, if make-up both goes on and stays on well without it, it can be omitted. Lip pomade should not be confused with lipstick or paste, since it is the colourless pomade put on at night to keep the lips smooth and soft. The group of specialized preparations would include such items as pore paste, muscle oil, bleaches, and special astringents.

To tint the face in the tones of youth and loveliness, the budget allows forty-three dollars a year for cosmetics, allotted in the following manner:

COSMETICS

3 boxes of face powder	$ 9.00
2 cases of rouge	3.00
6 lipsticks or salve	12.00
1 box of eye-shadow	1.50
2 mascara	2.50
2 bottles of finishing lotion (evening)	5.00
2 vanity-cases (with refills)	10.00
	$43.00

Unless one is overlavish with powder and succeeds in spilling a great deal, three boxes of generous size,

(Continued on page 136)

"There is so much to tell, so much to tell," exclaimed Madame Rubinstein when asked what preparations to mention on this page. "The Basic Beauty Treatment first and foremost of course—no woman should be without it. But also, I have developed a scientifically correct preparation for every possible beauty need. A complete list is available in my booklet 'The Secrets of Beauty' (which I shall be glad to send on request) but here I can mention only a few."

For Sagging Contours

At night after cleansing with VALAZE WATER LILY CLEANSING CREAM (2.50) apply the tonic rejuvenant EAU QUI PIQUE (3.00) if your skin is oily; or VALAZE EAU VERTE (3.00) if your skin is dry. Follow with VALAZE GEORGINE LACTEE (3.00) to tighten the muscles and tissues; and finish with VALAZE EMAILLINE (1.75) a bracing astringent cream.

For Dry Skin and Lines about the Eyes

If your skin is dry, wrinkled or lined about the eyes—nourish the tissues with VALAZE EXTRAIT, the Anti-Wrinkle Lotion. (2.50)

For Oily Skin Blackheads and Large Pores

Use VALAZE BEAUTY GRAINS (1.00) a delightful, cleansing wash; or VALAZE BLACKHEAD AND OPEN PORE PASTE (1.00). VALAZE LIQUIDINE (1.50), a special lotion, removes all "shine."

• • •

Tune in on Helena Rubinstein's VOICE OF BEAUTY — National Broadcasting Chain and Associated Stations, October 31, November 14 and 28, December 12 and 26, at 11:30 A. M. Eastern Standard Time.

a Vital Message
to women who refuse to surrender to the years!

INSTEAD of spending hours before the mirror or lying awake nights worrying about your looks, please spend five minutes reading the message on this page. It is written not to entertain or amuse you. Its purpose is to help you retain or regain the charm and loveliness of youth—to tell you how Helena Rubinstein preparations and methods can solve once and for all time all your beauty problems.

If you have been experimenting with numberless creams and "panaceas"—resulting in discouragement and disappointment, turn now to the preparations of Madame Rubinstein and let the creations of an acknowledged authority charge your skin with new life—renew its fine youthful texture—mould the contours of your face and throat to their former delicacy. . . . Or if you are standing at the threshold of life, with the priceless heritage of youth still in your possession, safeguard it as your greatest treasure. Never barter your loveliness for the sake of cheap cosmetics. Let nothing touch your skin but the creams and lotions which Madame Rubinstein says are scientifically correct *for your particular needs.* . . . The following is a

BASIC BEAUTY TREATMENT
For the Mature Skin

CLEANSE with Water Lily Cleansing Cream, the luxurious, rejuvenating cream. (2.50)

STIMULATE with Eau Verte, a liquid "exerciser". Rouses the circulation—gives the skin a rosy glow. (3.00)

TIGHTEN the contour with Georgine Lactee—a muscle-tightening balsam, to be patted in briskly. Firms the contour. (3.00)

NOURISH with Grecian Anti-Wrinkle Cream (Anthosoros) to correct lines, ward off incipient wrinkles and replenish the natural oils of the skin. (1.75)

FINISH with Skin Toning Lotion Special—a refreshing, mildly astringent tonic. Closes the pores. Prepares the skin for make-up. (1.25)

For the Younger Skin

CLEANSE with Water Lily Cleansing Cream—loveliest of cleansers—(2.50). MASSAGE with the cooling and nourishing Novena Cerate (2.50). Before powdering, PROTECT the skin with Water Lily Foundation; causes makeup to delicately adhere. (2.00)

PERSONAL CONSULTATION—If you live near one of Madame Rubinstein's Beauty Salons, drop in for a confidential conference. Or you may receive careful and complete instructions by mail if you will write to her personally.

Helena Rubinstein cosmetics preserve your beauty as well as enhance it, for they are born of the same scientific genius as her marvelous preparations.

Personality Makeup

As a foundation, to make your powder and rouge adhere through a strenuous day or a gay evening, use WATER LILY FOUNDATION CREAM. Gives a satin-smooth surface. (2.00). For your powder, choose VALAZE NOVENA POWDER if your skin is dry, or VALAZE COMPLEXION POWDER if normal, or oily. Both are fragrant, clinging, and come in all the new tints. (1.50 to 5.50) . . . Or POUDRE ENCHANTÉ, the most exquisite powder in the world. (3.00)

For the glow of color that enlivens and glorifies, you should adopt VALAZE ROUGES: Red Raspberry for daytime or vivid Red Geranium for evening—in compact, (1.00) or *en crême* (1.00 to 5.00); Crushed Rose Leaves for a natural, unobtrusive loveliness—in compact only. (1.00)

To add the dash of provocative allure, use WATER LILY LIPSTICK, exquisitely soft, perfectly indelible; will not change color. Ruby for day — Cardinal for evening; smartly enameled green, black or chinese red cases. (1.25)

Exquisite Christmas Gifts

What marvelous gifts they make—these Helena Rubinstein powders, rouges, lipsticks, compacts, beauty boxes . . . Room here to show only one—the BEAUTY BOX, a compact, luxuriously built traveling case, containing an ample supply of wondrous creams and lotions to make the most arduous journey a tour of pleasure and delight. (27.50)

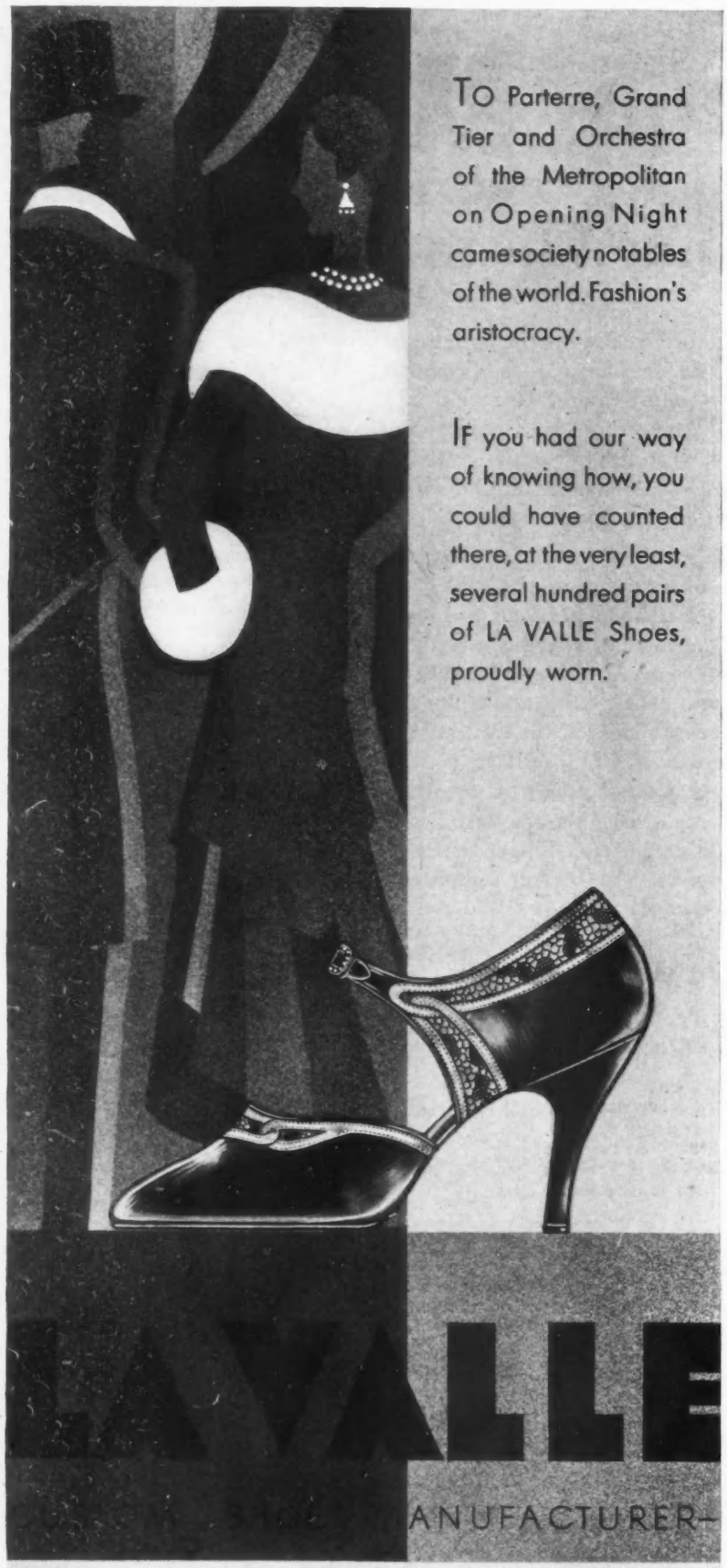
Send for illustrated booklet showing other Beauty Boxes (5.50, 16.50 and 45.00) or ask to see them at the nearest Salon or dealer.

Helena Rubinstein

8 East 57th Street, New York

London, 24 Grafton St., W. I. — Boston, 77 Newbury St. — 670 N. Michigan Ave., Chicago
Philadelphia, 254 South 16th St. — 52 Rue du Fg. St. Honore, Paris — Woman's Colony Club, Detroit
Toronto, Canada, 126 Bloor Street, West

Cosmetic and home-treatment creations of HELENA RUBINSTEIN are obtainable at the better shops, or direct from the Salons.


TO Parterre, Grand Tier and Orchestra of the Metropolitan on Opening Night came society notables of the world. Fashion's aristocracy.
IF you had our way of knowing how, you could have counted there, at the very least, several hundred pairs of LA VALLE Shoes, proudly worn.
LA VALLE
ANUFACTURER–
EVERY LA VALLE SHOE is expertly and entirely made by hand in the finest custom manner.
The originations of this master craftsman are purchasable in almost every fashion center.
Your inquiry is invited
NEW YORK

ON HER DRESSING-TABLE

(Continued from page 122)

which the surface is lightly smoothed over with a soft cloth or flat puff. Skin of an indifferent colouring, which has a tendency to an objectionable "shine" under artificial light, will appear creamy and smooth beneath a film of this preparation. La Velouty is available at toilet-goods counters in many drug and department shops.

The latest contributions to feminine beauty to come from Coty are a lipstick of convenient size and a smart little case of paste rouge, both of which are indelible. These are put up in platinum-finished containers that make them unusually attractive accessories, and they are available in light, medium, and dark shades at a moderate figure in the many shops where Coty products are sold.

New items for the bath are always welcome additions to feminine equipment, and Saks-Fifth Avenue have introduced a bath essence, made especially for them in England, which many women find the ideal fragrance for a bath. It has a luxurious scent without being at all heavy, and it leaves a lingering note of perfume upon the skin and in the bathroom. Only a very few drops of this liquid are required to perfume each bath. Another item to be found in the toilet-goods section at Saks-Fifth Avenue is a make-up box filled with a dozen cakes of Vion soap in green, rose, blue, and yellow. The box is lined with satin and fitted with a mirror, so that it can be used to hold cosmetics after the soap has been removed.

WHAT PRICE BEAUTY?

(Continued from page 134)

with one allowed for an evening shade, are ample. One case of cake rouge or pot of paste for daytime and one for evening usually suffice, since only a small amount of either is required for each application. But, in lipsticks or lip-salve cases, six is not too large a number, since there must be one for evening and one for day in the dressing-table, and others for the hand-bag, with an added allowance for loss, as lipsticks seem to possess an uncanny faculty for disappearing. One box of eye-shadow is sufficient to last a year, if only one shade is used, though a second would be needed if one of the new evening shades were adopted. If mascara is used, a second box is usually required before the year is over. The matter of eye make-up has become more important and, incidentally, more accepted within the past year. Before that, any except practically invisible eye make-up has been viewed with something akin to alarm, in the same manner that the first lipsticks were considered "fast." But now it is invading the respectable circles of make-up. Tanned skins made eyes seem dull, and, once women started experimenting with eye-shadows, they found them so flattering that they have kept on using them. Experts in eye make-up find that blue shadow is generally the most pleasing for those who can use it, and a new green eye-shadow that Parisiennes have found much to their liking for evening has recently been introduced in New York by one well-known specialist. However, this is not a general fashion, and those who feel that their eyes look quite well enough as they are may find eye make-up one item that can be dispensed with.

The next to the last item in the cosmetic column—finishing lotions for evening—is a comparative innovation in cosmetics. These have gradually replaced the liquid powders of older days, but they are glorified versions in the most flattering and delightful shades, the best of them requiring no other finish of powder at all. And these, of course, are the perfect preparations for the large expanse of back, which must present a smooth and pearl-like surface in evening frocks. Moreover, these are not preparations to be regarded as mere extravagances, since they are so efficacious in their function of creating beauty by night.

The largest single figure in the beauty budget has been allotted to the care of the hair, for this must include two permanent waves a year, at twenty-five dollars each, and a visit to the coiffeur's every other week for a shampoo and a finger-wave or a marcel wave. If the hair is bobbed, this semiweekly siege must include a trim, as well, and the budget will have to be increased by another twenty-six dollars. Occasionally, one still hears a question about the advisability of two permanent waves a year, but, with the expert methods that are employed to-day, the hair can be left as soft as though it had never been artificially waved. The important point is to find a skilled and reliable hairdresser and, having found him, to stay with him. In the hair budget, twenty-five dollars has been allowed for scalp treatments, since a regular course of treatments taken once a year is an almost perpetual insurance against the many ills that the scalp falls heir to. One salon in New York, which has branches and operators in many different parts of the country, finds that women come to it for the rejuvenating treatment for the hair most frequently at two times during the year, at the end of the summer, when the hair has suffered from wind and weather and at the end of the winter season, when the entire nervous system, which directly affects the condition of the hair, is worn out. In this salon, as in all other good ones, the operators give careful instruction for continuing the use of beneficial tonics at home, and seven dollars have been allowed in the budget for two large-sized bottles of tonic a year.

In the fifty-seven dollars allowed for the care of the hands, fifty-two dollars are for weekly manicures. No woman who cares anything about the appearance of her hands will ever neglect her weekly appointment to the manicurist. It is easier to find an excuse for almost any deficiency in our appearance than ill-cared-for hands, since all we have to devote to this detail is the price of a manicure and one-half hour a week. Three of the remaining dollars are allowed for bottles of lotion or cream, to keep the hands and arms soft and smooth, not forgetting the elbows. The remaining two dollars are to be spent for cuticle salve, an item of which the virtues are too little known. A bit of this salve rubbed over the cuticles every night—a proceeding that requires about one moment—keeps them soft and pliable, so that the manicurist need never raise her scissors in that heinous gesture of "cutting the cuticle."

Mrs. Charles Lionel Nicholson was married in this beautiful costume of ivory satin with veil of rose point lace.

An outstanding bride of the year

Lovely Mrs. Charles Lionel Nicholson

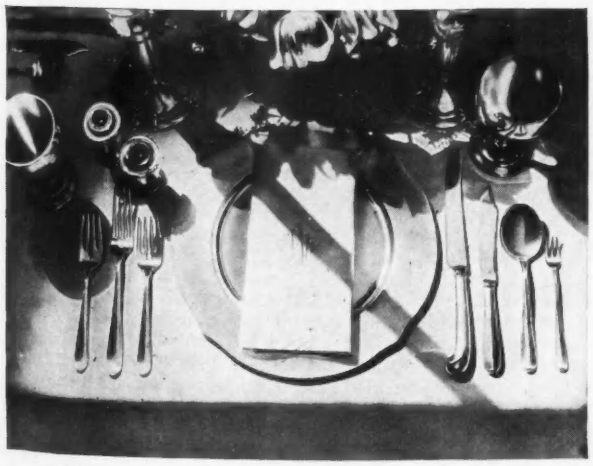
OF INDIANAPOLIS

chose the Dolly Madison pattern for her wedding silver

WINSOME—petite—radiantly fair—a fascinating combination of Dresden china loveliness with a marching, modern eagerness . . .

In these or similar words the countless friends of young Mrs. Charles Lionel Nicholson describe her. She is considered one of the most popular and distinguished brides that Indianapolis has known for many seasons.

Her recent wedding to the son of Meredith Nicholson, novelist and short story writer, was an event of widespread interest . . . All the plans and activities of this lovely young bride are watched with keenest interest.



The lovely Dolly Madison pattern of Mrs. Nicholson's choice—as it looks in a dinner setting!

Particularly significant is her choice of wedding silver, that most important of table appointments; for her home will be a center of interesting and gracious entertaining.

Mrs. Nicholson has chosen this beautiful Dolly Madison silver, the new pattern by the famous Gorham artists.

"I think it the loveliest I've ever seen," she says of this silver. "I'm sure it will always be a joy to me."

For generations distinguished brides have chosen Gorham Sterling. And now you may choose complete settings of this exquisite flatware . . . for an amazingly moderate investment.

Gorham Sterling can be purchased on convenient terms through the Sterling Silversmiths' Guild Purchase Plan. Reliable jewelers will gladly explain.

Send for our absorbing new booklets showing the lovely Gorham patterns chosen by distinguished brides and illustrating the smartest ways of table setting.

The Gorham Company, Providence, R. I., Dept. C-10

☐ Please send me your FREE illustrated booklet, "Prominent American Brides and the Silver Patterns They Have Chosen."

☐ Please send me for 25¢ enclosed, your new illustrated book, "The Art of Table Setting" by Lilian M. Gunn, authority on the etiquette of entertainment.

*Name*_____

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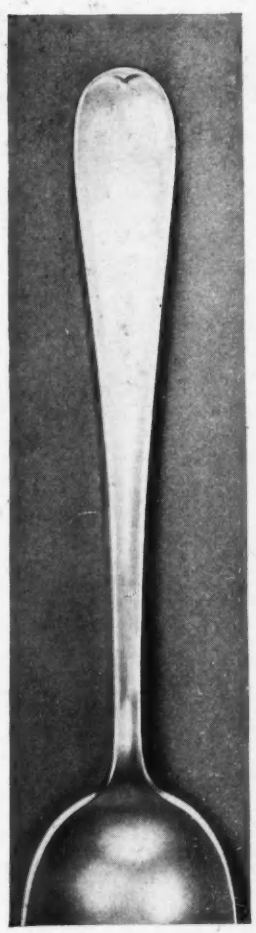


In the new Dolly Madison pattern of Gorham Sterling chosen by Mrs. Nicholson, six teaspoons are but $9

GORHAM

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

THE NEW FITTED SILHOUETTE DEMANDS THE *Singlette**

Hips *have reappeared and must be firm and sleek beneath the frock.*

Waistlines—*now slightly defined and almost normal —must be firmly sheathed.*

The Bust *must be high and gloriously rounded.*

The Singlette*—being *underwear*—gives the figure a lovely easy appearance, yet the concealed girdle coaxes it into the shapeliest and slimmest silhouette! Before she tries on the season's fitted frocks—the smart woman *first* chooses the Singlette.*

In 30 cleverly designed styles: $3 to $25
Photographed: 9864—Glove Silk—$6.50
"... because you love nice things"

VAN RAALTE
295 FIFTH AVENUE, NEW YORK
* an exclusive VAN RAALTE creation.

SHOPPING ON A LIMITED INCOME

(Continued from page 110)

want to see the clothes at the big houses, of course, and you may find something that is so perfect and simple and that will fill in so many occasions that you'll be justified in investing a lot of money in that one thing. On the whole, though, I'd advise going to some of the well-established smaller houses; that is, if you don't mind the possibility of stairs to climb.

Even at these houses, you may pay more than you are in the habit of paying at home, and you'll want to know why I persuaded you to do any shopping here. Well, if I have to explain, it's because your dresses, your coats, your hats, your lingerie—your shoes, if you will—, will be made to fit you, with lines and fabrics and colours that are suited to you and to your needs. Not wearing a costume because you can't get the right blouse or the right hat to complete it is something that you don't have to reckon with in a clothes budget here. If you use judgment, you ought to end up with one or two costumes that are entirely satisfactory and completely satisfying—the sort of things you will be contented to wear for a long while. If you exert your strength of character, nothing should need to be scrapped when you are through. You may run aground if you try to order a tweed model made up in black crêpe, but, then, only an inexperienced dressmaker would let you do that.

A PERFECT BEGINNING

Promise me that you will limit yourself to two or three costumes, and make those complete. Make up your mind to one colour scheme for each costume or, better yet, one colour scheme, with variations, throughout, and stick to it. And hold yourself down to fairly simple, classic lines. I know you would wear some of the advanced models marvellously, but extreme lines call for expensive accessories, and those clothes are not for you and me.

Ever since I received your cable, I've been lying awake nights planning two or three costumes for you in my mind. For an all-day coat, there is nothing so smart as dull black broadcloth trimmed with one of the flat curly black furs. Astrakhan or caracal for your purpose, I should say. Before you decide on anything, however, go in and see a black broadcloth coat at Molyneux that has a huge collar and cuffs of blue fox—one of those ideal coats for general wear. The black coat, of course, can be worn over dresses in black, beige, or some shades of brown—especially when the shade of brown blends with the tones of the fur on the coat. It may also be worn over a dark emerald-green or deep red dress, providing that the coat could be full length, for our eyes are not yet accustomed to seeing a bright coloured dress showing beneath a coat. If you yearn for something other than black, you might get a broadcloth or velours de laine coat in dark red, midnight-blue, dark brown, or dark green. With the red coat, a red dress or brown; with the brown coat, some shades of red, beige, and soft dark green, as well as brown to match; with the green coat, green to match and several shades of brown.

Your decision about this coat is going to affect your whole wardrobe, for you ought to be able to wear it with different dresses for morning and afternoon. You might as well go into the matter of this coat seriously, for it's something that, brightened up with new accessories, you must be contented to wear for a long time.

If you decide on a black coat, look at the black crêpe dress at Claire Any's, with motifs of pale rose moire. That I like for general wear throughout the day. See also Nanteuil, Paul Caret, Marie Bordes, Clair Sœurs, Lyolène, and Mesdemoiselles de Saint-Clair for this type of dress for day or afternoon. There are good sports things at these places, too.

Alfred Lenief has a dull black satin frock—one of the marvellous new suède-like satins—that you could press into service for many afternoon wedding receptions, and that's just the sort of thing to wear in town for dinner. Camille Roger has a black velvet turban to complete this combination. Of course, you'll want another type of hat for general wear with this outfit, so visit Rose Anette, Marguerite Paraf, Marcelle Lély, Marcelle Roze, Marguerite Floury, and Suzy White before making up your mind.

If you feel that you can afford it, you might indulge in one of the short fur coats. These coats, while not an economy, are inexpressibly smart with one-piece woollen dresses in the morning. Patou has a black astrakhan jacket with an almost breitschwantz quality that I consider outstandingly chic. If you decide on it, you might just as well get the hat that goes with it, too.

Tweed coats without fur really look smarter this year than those that are fur trimmed, which is a blessing for the poor. There's a tweed coat at Mirande, with a scarf collar cut in one with the side of the coat, that I asked to have shown to you if you go in. This is illustrated at the top of page 110. It isn't a bad idea to link your sports outfit with your town clothes in colour. That is, if you order a black day coat, you might get a black-and-white tweed ensemble for sports; or, if you plan a brown day dress with your black coat, then a brown-and-white or brown-and-green tweed. Red, black, and white is a smart combination and all right if red figures anywhere else in your scheme. There are enchanting light-weight woollens for one-piece dresses to wear under tweed coats—crêpe woollens, light-weight tweeds, and mixed woollens, and you can always find colours and patterns that echo those of the coat. Claire Any has a dress called "La Fugue" that you might look at, and try Marcelle Roze for a sports hat. I'm sending you a sketch of one of her hats with a crown smartly shirred in front.

ON WITH THE WARDROBE

Don't forget that you can make up afternoon or sports ensembles with separate skirts and blouses, this year. For sports, a tweed skirt to match the top-coat and a tuck-in sweater; for afternoon, one of the lovely new pastel coloured blouses of dull satin or flat crêpe, worn with a woollen skirt. You might try Henry à la Pensée or Hortense for sweater tops.

I haven't mentioned tailored things, but Rasmus, Barclays, Aux Deux Claudine, David, and Angèle can all be counted on to do you well in those and often have more feminine clothes.

Perhaps, the most practical evening dress for your purposes would be one of the really lovely flat crêpes, dull satins, moires, failles, or taffetas. One of the loveliest new fabrics is supple lamé, but, if you are buying just one dress, I doubt if you could do better than a dull black satin that I saw at Yvonne Carette—one of those rare dresses that would fill almost any eve-

(Continued on page 140)

THE LOVELINESS THAT TIME DESTROYS IS BEAUTY YOU NEGLECTED

WILL time deepen your beauty, or destroy it? That depends upon the care you give your skin today and every day. If you neglect your skin, or give it haphazard care, then the passing years will surely bring you weary lines and wrinkles. Your throat will lose its satiny texture, your firm young underchin will droop.

Yet if you give your face and throat a little care, simple daily care, you can be lovelier at fifty than you were at twenty. Your face will have the warm richness of expression that only time can bring, while your complexion will be more radiant than ever, your throat will be a smooth, straight column, your chin-line proud and young. It is so easy—if you will only give your skin correct, consistent care!

In the Dorothy Gray Salons there have been evolved simple, scientific treatments and preparations which have proved remarkably successful in maintaining—and regaining—the youthful loveliness of face and throat. If it is impossible for you to visit one of the Dorothy Gray Salons, you can readily follow these treatments in your own home. The Dorothy Gray preparations may be had at leading shops everywhere, and the Dorothy Gray method is explained in "Your Dowry of Beauty"—a book which is yours for the asking.

© DG 1929

DOROTHY GRAY

Dorothy Gray Building

683 FIFTH AVENUE, NEW YORK CITY

Salons in

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

DOROTHY GRAY V. 11-29

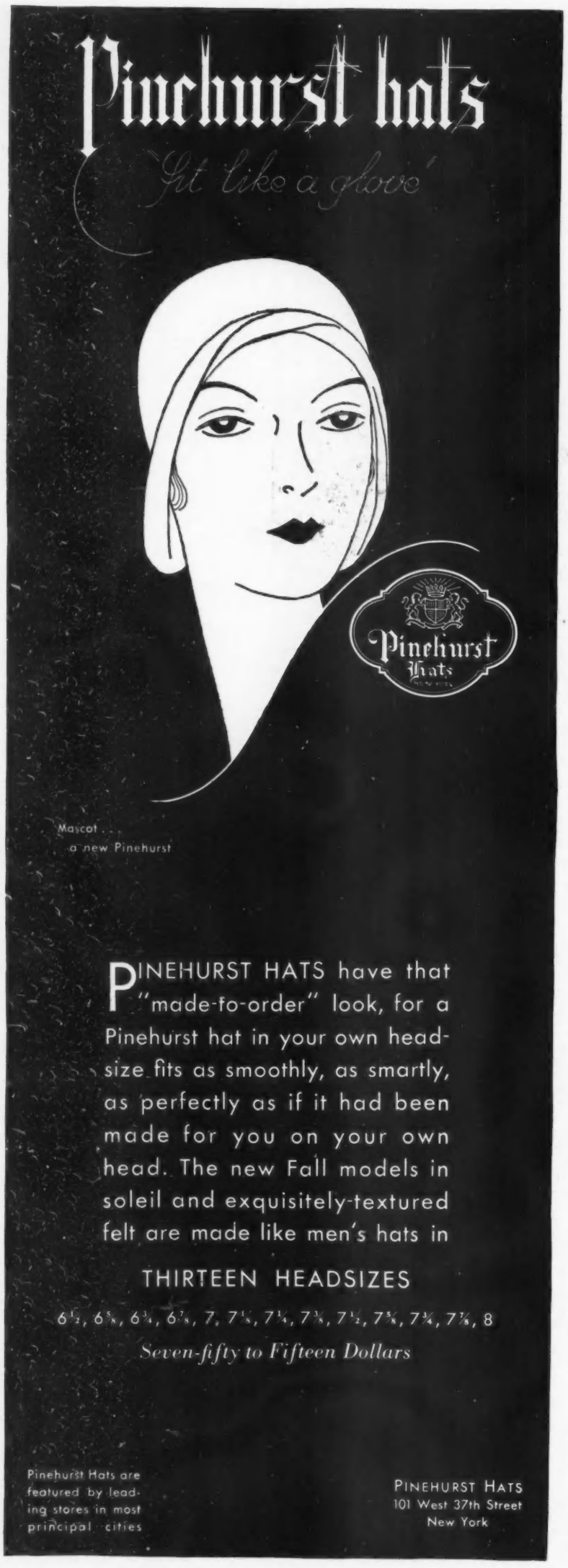
Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

Name .....

Address .....

City .....


Pinehurst hats
'fit like a glove'
Pinehurst
Hats
Mascot . . .
a new Pinehurst
PINEHURST HATS have that "made-to-order" look, for a Pinehurst hat in your own head-size fits as smoothly, as smartly, as perfectly as if it had been made for you on your own head. The new Fall models in soleil and exquisitely-textured felt are made like men's hats in
THIRTEEN HEADSIZES
6½, 6⅝, 6¾, 6⅞, 7, 7⅛, 7¼, 7⅜, 7½, 7⅝, 7¾, 7⅞, 8
Seven-fifty to Fifteen Dollars
Pinehurst Hats are featured by leading stores in most principal cities
PINEHURST HATS
101 West 37th Street
New York

SHOPPING ON A LIMITED INCOME

(Continued from page 138)

ning occasion this side of a court ball. (This is shown at the top of page 111.)

When it comes to evening coats, you must steel your heart. You will, if still your impetuous and engaging self, want to spend your all on one of the three-quarters length evening jackets bordered all around with sable or mink or Canadian marten. Somehow, these short and, therefore, relatively inexpensive jackets call for very expensive fur, so turn your back on them and satisfy your flair for the distinguished with a velvet evening coat like the one at Patou's (which is shown on page 111), which has no fur, but achieves great chic through the extremely long scarf collar, the shirring that gives a graceful line to the sleeves and indicates the high waist-line, and its own decided length. If you would be really practical, order the coat in black or in one of the lovely soft beige shades.

In your last letter, before you knew definitely that you were sailing, you suggested that Janet might let you bring Sally along, and, if she does, I suppose you will have some responsibility in taking her shopping, in spite of the fact that she is reported to be a young lady who knows her own mind. Anyway, I'll give you a few ideas for her wardrobe that you can keep in reserve and use as needed. Chantal has a coat of mossy-green velours léda with a beaver scarf, called "Bronze," that, to my mind, is perfect for a young girl. (An illustration of this appears at the bottom of page 111.) Madeleine has an afternoon dress of simple, youthful lines called "Patouche" that I think Sally would like to see, and "56," at Marthe et René, might be just the dress to fill in the rest of the day. One dress in green and one in beaver-brown would make a delightful outfit with the green-and-brown coat. If you go to Camille Roger, take Sally along to look at the hat "Italia" that I suggest having made up in green to wear with the Chantal coat.

Sports clothes are very important to a young girl, and I suggest Alix Lebreton for a red-and-brown tweed coat and a three-piece cardigan-and-sweater suit to match. (Both of these may be seen on page 111.) Champcommunal's "14" is a good, youthful, light-weight woollen dress (page 110). I liked a simple felt hat with a buckled band and rows of stitching coming down over the crown and brim that I saw at Marcelle Roze, and if Sally gets the red-and-brown tweed and a red dress, it could be made up in red or brown.

You will both like a flowered lamé at Wanda Watazzi, but that's the dress for Sally, with her larger evening wardrobe, rather than for you It has the high waist-line, decided length, and a rather original arrangement of panels and flounces. Mirande has an evening coat with decidedly youthful chic, that, if I were ten years younger, I would buy at once. I see it, for Sally, made up in green velveteen, which ought to please both mother and daughter. (Both of these are shown on page 110.) There is something deliciously youthful about velveteen, and price figures to advantage there, too. Try Bruyère and Cyber for evening clothes, as well.

Your economy in hand-bags will lie in avoiding onyx and marcasite frames. I hear they cost more than at home, but they seem lovelier, somehow, and it's some satisfaction to be able to order exactly the lining and fittings that you want. When it comes to bags, I'm usually torn between Danyl, Lecointe, Marcel, Roxane, and Fauvetty, and every one else you meet will give you scores of other addresses that are, perhaps, just as good.

Buy all the gloves and the most expensive gloves that you can find. Here is a case where all your money goes into quality that brings its own reward. Nothing but the supple suède slip-ons loom up on the horizon for day or afternoon, so you are safe enough there. Gloves are growing longer for day, that's all, and the elbow-length buttoned suède in creamy or pale pinkish-beige are, of course, terribly smart for evening and afternoon. Alexandrine, Glénat, Perrin, Harry, Nicolet, Jouvin, and Courvoisier—any of the famous gloves makers will do. Alexandrine makes a specialty of dress gloves that keep their colouring after cleaning, and I find that their wash gloves really do wash. Hermès is the place I recommend for gloves that definitely belong to sports.

The one thing that brings the greatest peace and content and economy into my life is buying my gloves in a batch in the same shade and buying stockings at the same time that harmonize or match, making a distinction in shade between day and evening, of course. Hellstern has evening stockings in lovely new shades, and Alexandrine, Bardy-Fordebras, and Boivin all show an unusually sheer quality that, if expensive, are almost durable enough to pay. You'll find a variety of weights at Fauvetty, Erès, Lefebure, Harry, Au Grand Frédéric, and at Ferny's. Sely Tecouciano makes a specialty of stockings alone.

If you need shoes over here and can afford it, you'd better have them made. If that's out of the question, you'll probably find stock sizes to your liking at Pinet, Cécil, Enzel, Bally, Julienne, or Sandalari.

And now, my darling, I'll leave you in peace. Go your own sweet way among handkerchiefs, perfumes, and *bijouterie*. But let my hard-won experience be of some use in meeting this really serious crisis in your life.

Always your adoring and devoted

SUSAN

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

The feminine strategy of Mrs. K.*

(Why last Christmas brought just the Sterling Silver gifts she wanted)

Like most of us, Mrs. K . . . has a lot of devoted relatives. Each Christmas they always made agitated (and not always successful) efforts to guess her preferences in gifts.

So last year Mrs. K . . . did what we think was a very clever thing. In November she made a list of the Sterling Silver she had been needing for a long time, to match and complete her set. She consulted her jeweler about the prices of all the various pieces. Then, to a fond uncle whose gift was always generous, she mentioned casually her interest in a Louis XIV Coffee Service to match her Sterling flatware pattern. To an aunt whose finances were more limited, she indicated her yearning for coffee spoons. And so on, to brother and father and husband.

Did they like this strategy? We have Mrs. K . . .'s word that they loved it! And her suggestions had all been so casually dropped that all the donors were sure they had done their own guessing!

This page may help you make up a list for a similar stratagem in your own gift circle! Your jeweler will gladly supplement it and tell you the prices, for your own Towle Sterling pattern.

THE TOWLE SILVERSMITHS
Newburyport, Mass.
Member Sterling Silversmiths' Guild of America

* Name on request!

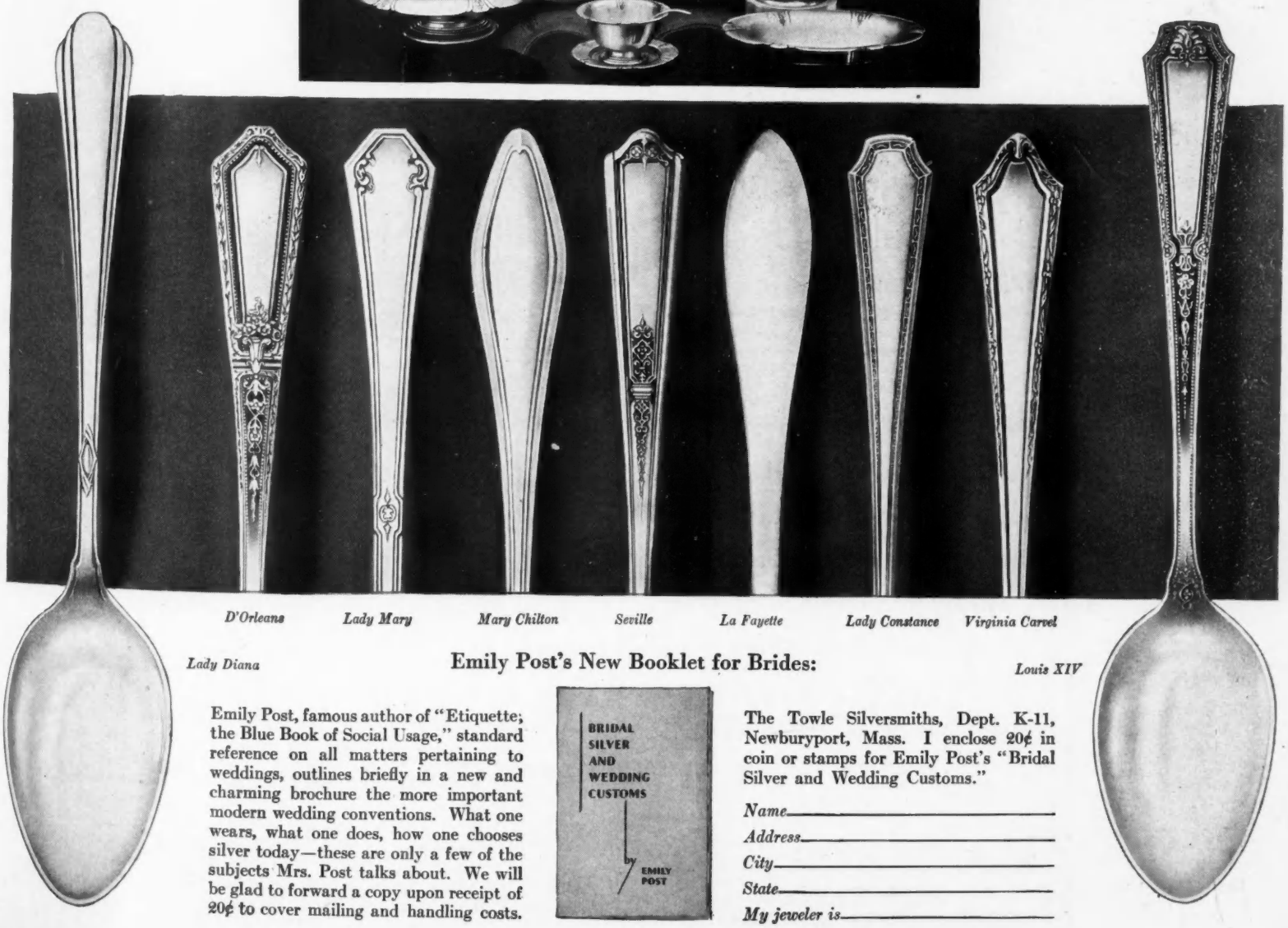
TOWLE

Sterling Silver Exclusively

SEVILLE—*by Towle*
This handsome 10-inch bowl is $55. With flower-holder, an attractive centerpiece. The water-pitcher is $115; goblets to match, $19.25 each.

LADY DIANA—*newest of Towle patterns*
Some of the lovely hollowware that matches the new Lady Diana flatware. The graceful pitcher is $145. The fruit bowl is $65; mesh $13 extra. The gravy bowl is $25; ladle $3.50 extra. The very useful (as well as ornamental!) plates are $35; $70; $90, according to size.

LOUIS XIV PATTERN—*Towle*
(matching the flatware)
Here is a 10-inch sandwich plate at $28. The 12-inch fruit salad dish is $55; the stunning coffee pot, $110. sugar to match, $45; cream, $45.



D'Orleans *Lady Mary* *Mary Chilton* *Seville* *La Fayette* *Lady Constance* *Virginia Carvel*

Lady Diana *Louis XIV*

Emily Post's New Booklet for Brides:

Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. What one wears, what one does, how one chooses silver today—these are only a few of the subjects Mrs. Post talks about. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-11, Newburyport, Mass. I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

*Name*_____
*Address*_____
*City*_____
*State*_____
*My jeweler is*_____

A FUR COAT *by* SHAYNE

CLAUDETTE COLBERT in "SEE NAPLES AND DIE"

ESTABLISHED 1865

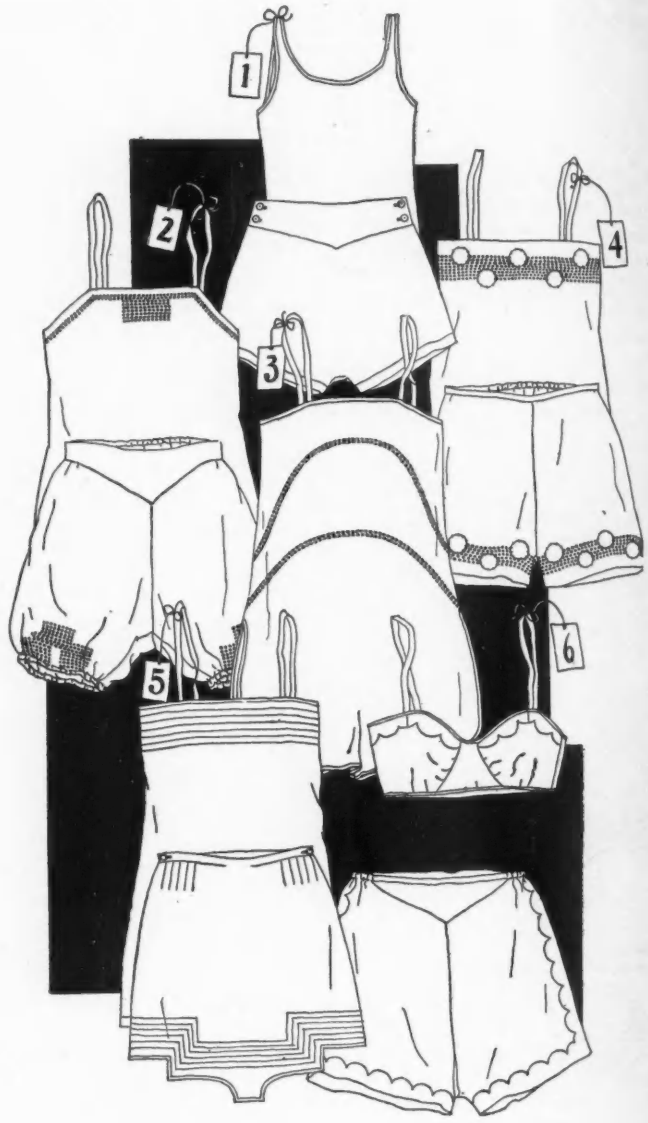
STILL UNDER SAME OWNERSHIP

To the natural loveliness of your Shayne fur is added the satisfaction of a label which politely indicates that your purchase was *not* impelled by a cut price, a reduction or any form of so-called "sale".

C. C. SHAYNE & CO.

STRICTLY RELIABLE FURS

126 West 42d Street - New York



SIMPLE LINES IN UNDERWEAR

1 For exercise, nothing is so satisfactory as a shirt and panties of light-weight pink cotton cut along rather masculine lines. These panties have a yoke that makes them fit smoothly under the new high-waisted skirts; from Kayser

2 A new set of glove silk underwear includes a shirt with a low-cut back and bloomers with elastic at the knees. A design of faggoting trims both garments, and both are cut to fit under the new autumn frock; from Kayser

3 Here is another attractive set of glove silk underwear, with a shirt cut low in the back and step-in drawers with wide pantie legs. The trimming of faggoting in an unusual design is smartly simple; from Kayser

4 Appliqué circles and groups of faggoting form an effective trimming on this set of glove silk underwear. The shirt has narrow shoulder-straps, and the panties are gathered onto an elastic band across the back; from Kayser

5 This set of glove silk underwear is charmingly trimmed with tiny tucks forming a wide band across the top of the shirt and at the bottom of the step-in drawers. The drawers are fitted by tucks at the waist-band; from Kayser

6 Stitching forms a scalloped trimming on this brassière of glove silk and the panties to match. The brassière is cut low at the back and has narrow shoulder-straps, and the panties have a yoke across the front; from Hollander

C O R D

Powered by Lycoming

The Cord car creates a place for itself no other car has ever occupied.

CORD FRONT DRIVE

SEDAN **$3095** · ***BROUGHAM*** **$3095** · ***CABRIOLET*** **$3295** · ***PHAETON*** **$3295**

Prices: F. O. B. Auburn, Indiana. *Equipment other than standard extra*

AUBURN AUTOMOBILE COMPANY · AUBURN, INDIANA

They know what you *mean*

if you ask for Percale Sheets

But it's better to say "Wamsutta"... and get what you *want*

WHEN you ask for Percale Sheets in the bed furnishings department of any of the leading stores in the United States they know what you mean . . . ordinarily, at least.

For Wamsutta Percale has been the trade name of "the finest of cottons" ever since the Wamsutta Mills wove the first piece of Percale sheeting to match a sample of a fine cotton dress fabric brought back from Paris . . . by a certain Mrs. S——.

Since that time, generations of smart, thrifty housewives have sought out Wamsutta sheets and pillow cases for their unmatched smoothness and beauty of weave.

Some of you even go abroad, don't you, and make the mistake of asking for Percale Sheets in London and Paris where percale means something entirely different?

You can't buy them abroad, or anything that will equal them for smoothness and long wear . . . But your favorite department store down town has Wamsutta Percale sheets and pillow cases in many different styles, colors and border designs. Ask for Wamsutta and, since there is *only one* Wamsutta quality, there can never be any mistake as to what you want.

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts · RIDLEY WATTS & CO., *Selling Agents,* 44 Leonard Street, New York City

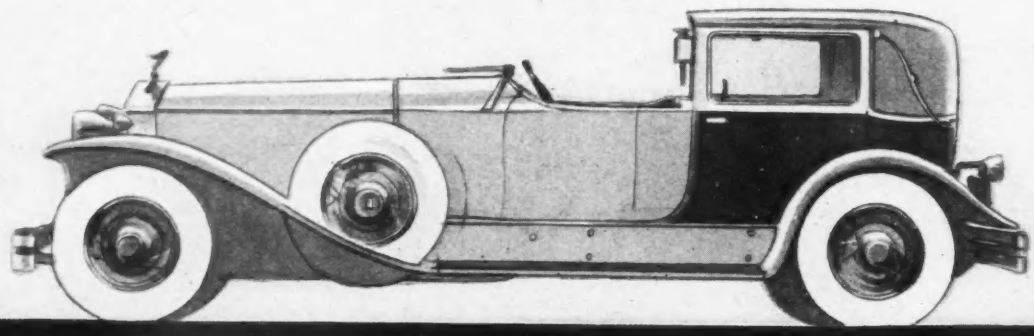
Le passé revit pour les femmes dans une chanson, une phrase — Pour les hommes le passé n'existe plus — Mais on peut encore l'évoquer avec un parfum — de Lenthéric —

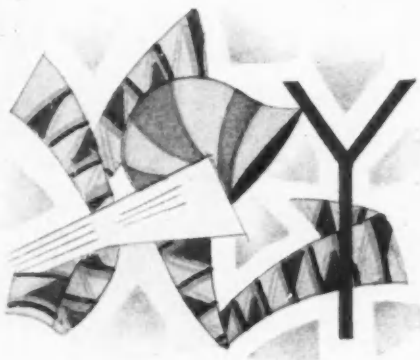
Lenthéric PARIS
Ses Parfums

245 RUE SAINT-HONORÉ, PARIS, FRANCE. THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET, NEW YORK. ALSO AT ALL HOUSES OF FASHION

"little nothings"

the French call them —but they're everything to a motor car

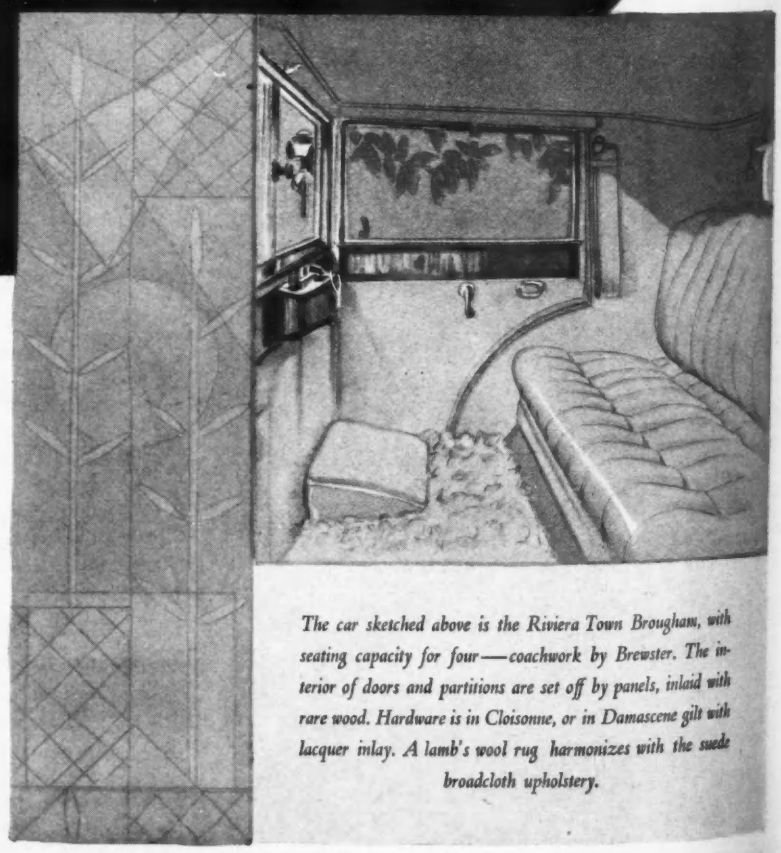




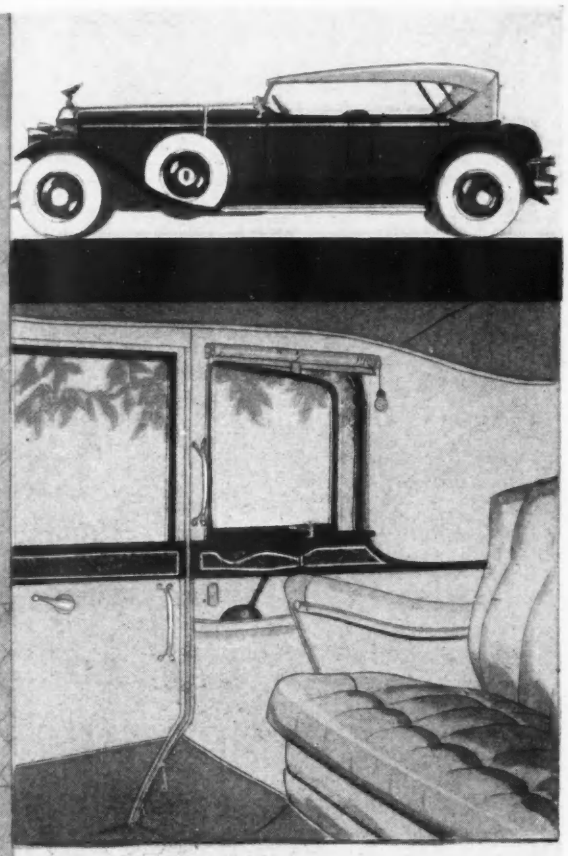
OUR GLOVES, your bag, your scarf—"*ces petits riens.*" But what big "little nothings" they are! They can make or mar a costume. They simply must be right!

Years ago, Rolls-Royce learned this lesson from women, and applied it to motor cars. Every detail of a Rolls-Royce—every "little nothing"—must be right.

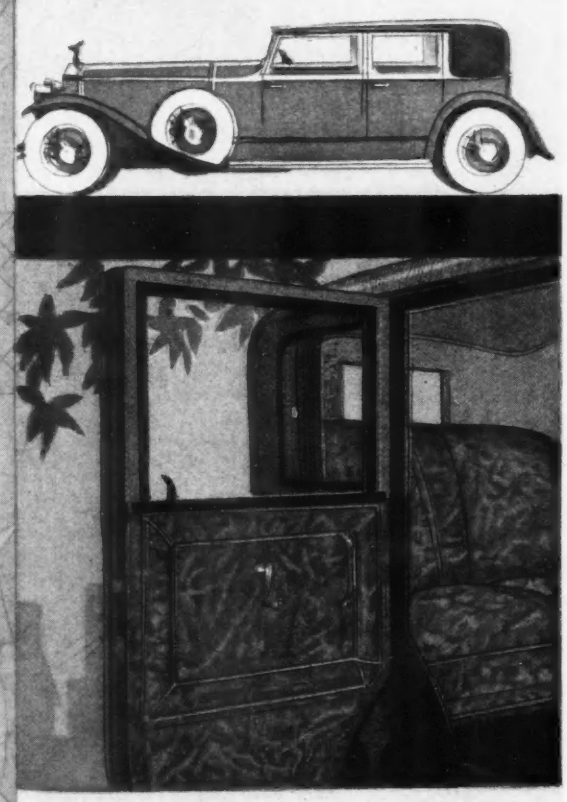
What do we mean by "right"? First of all, everything that goes into a Rolls-Royce must be superlative in quality. You will find no imitations in this car. Upholstery fabrics and rugs must be the finest the



The car sketched above is the Riviera Town Brougham, with seating capacity for four—coachwork by Brewster. The interior of doors and partitions are set off by panels, inlaid with rare wood. Hardware is in Cloisonne, or in Damascene gilt with lacquer inlay. A lamb's wool rug harmonizes with the suede broadcloth upholstery.



(Above) *The Ascot, an airy 4-passenger sport phaeton, with coachwork by Brewster.* (Below) *The interior of a Lonsdale sedan, done in broadcloth. Mahogany panels with burled inlay add smartness to doors, division and rear quarter. Hardware is in platinum finish with ivory knobs. The small windows in the rear quarter give perfect ventilation while preventing any draft.*



(Above) *The Avon, a 4-passenger, enclosed drive sport sedan.* (Below) *Interior of owner-driven sedan, finished above the belt in broadcloth, and upholstered in soft blue kidskin with Baronial grain. The hardware has a Damascene platinum finish, etched in blue. Rear seat has adjustable arm rest.*

world produces. Hardware and fittings are never copies—they must be original in design.

And these "little nothings" must be impeccable in taste. No note of the bizarre ever creeps into a Rolls-Royce. Paint, trim, upholstery, hardware and fittings —even the vanity and the tassels on the curtains— must be in perfect harmony.

But most important of all is the infinite care with which every "little nothing" is fitted into the car. The upholstery is tailored with the same painstaking exactness that goes into an O'Rossen *tailleur*. A hair-line scratch is sufficient to reject a hand-wrought inlay panel which required weeks to complete. Many a finished Rolls-Royce has been torn down and built again because the top did not have the proper slope or the seat-backs did not have the proper curve.

Because of this insistence upon perfection in details you can be certain that the Rolls-Royce you purchase will be exactly as you would wish it to be in every way. You can be sure that, when it stands proudly before your door, you will behold a masterpiece of blended beauty.

Those "little nothings" that lie beneath the surface

Before a hundred miles have rolled under the wheels of your Rolls-Royce, you begin to realize that all the important "little nothings" are not upon the surface. Every mechanical detail of the car is as perfect as the upholstery that so delights your eye.

You see ruts in a road and brace yourself for the shock—but there is no shock. Rolls-Royce springs buoy you smoothly over the roughest road. A red light flashes and you wait for the jar of hasty brakes —but none comes. The car settles quickly, and ever so gently, to a stop. Fear? The thought never enters your head. You instinctively sense that this car is *safe*.

Somewhere between you and the graceful little figure-head that rides that radiator, you know a powerful motor is purring. You know it by the ease with which you glide up hills, and by the swallow-flight of the scenery. But you have to strain your ears to hear that motor. Even the din of city streets seems far away. Inside your Rolls-Royce, all is quiet, all is peace. So restful—like a countryside at twilight.

Such is Rolls-Royce—the world's most magnificent motor car creation. Swift and silent and strong. And as exquisitely tailored as the figure that looks back at you from your mirror.

Rolls-Royce Direct Works Branches in all principal cities. Executive Sales Offices: Brewster Building, Long Island City, N. Y. Chassis Works: Springfield, Mass.

ROLLS-ROYCE

INCOMPARABLY GREEN

EMERALDS. . . . *Out of the nests of griffons in the depths of Jebel Sitkait, legend brought them to deck the tawny skins of Egypt's princesses . . . great glowing stones greener than Nile, greener than palm trees by the river's brim, filled with a slumberous light* ❧ *And so it has always been, wherever women are. This marvelous color, compounded of the leaf's hue, the wave's tint, seems to hold for them an eternal fascination, blooming bright-faceted upon a velvet robe, a gown of silk, a cloak of priceless ermine . . . in its incomparable green the perfect accent for a beauty individual and arresting* ❧ *With a sure instinct which is the heritage of four thousand years, many of the smartest women of today have chosen the emerald as that stone most becoming for more formal wear. And at Marcus & Company they may select either rare emeralds carved five centuries ago . . . or exquisitely cut stones fresh from the wheels of the most talented craftsmen of our day, mounted as brooches, necklaces, rings or pins. The prices are from* $30,000 *to* $500.

MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. CHAPIN MARCUS

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK LONDON PARIS PALM BEACH BOMBAY

SCULPTURE BY GABA

Lipstick
TUSSY

THE WISEST WOMEN *in this world have learned that chic...the elusive creature...is captured by an invisible net woven of perfect details. They know that so small a thing as a lipstick must be cleverly chosen to blend with one's coloring and one's costume. That is why they favor Lipstick Tussy, for it may be had in eight distinct shades, a different shade for every type of frock, for every occasion and every mood. Lipstick Tussy smooths on softly, understandingly, with fragile fragrance, and lends a lasting loveliness of perfect color to the lips. It travels all the way from France in its bright little galalithe case, a case so smart you will gladly give it a place in your handbag.*

LIPSTICK TUSSY may be obtained at your favorite shop. There, too, you will find the imported creams, lotions, paste rouges and cream rouges that have made famous the name of Lesquendieu. Won't you let us send you the fascinating booklet on make-up, "Cosmetiques Lesquendieu"? Just write to Lesquendieu, Incorporated, 683 Fifth Avenue, New York.

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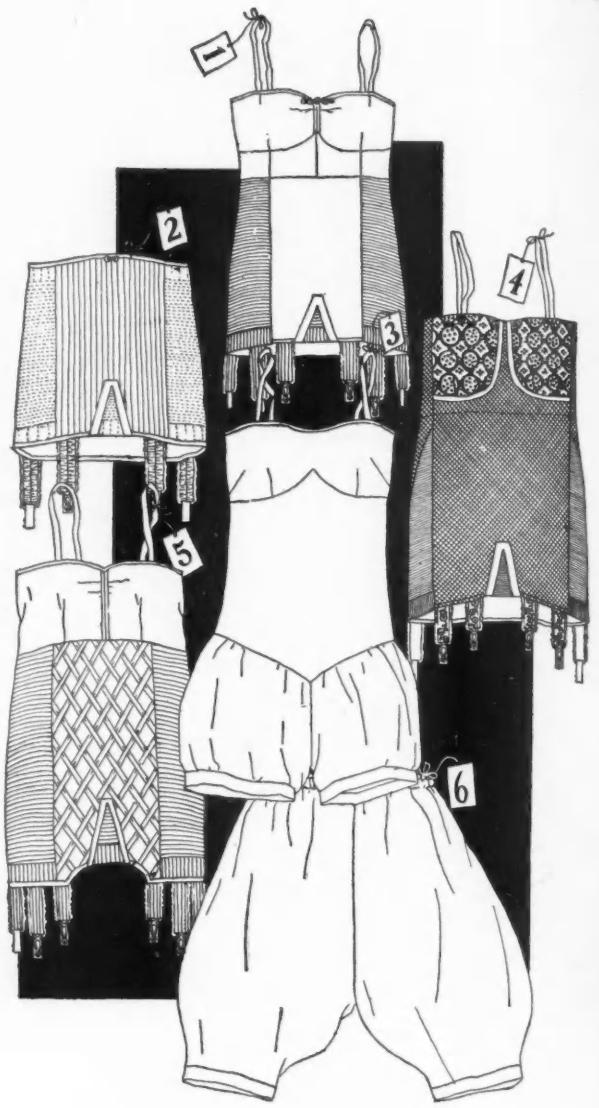
COSMETIQUES
LESQUENDIEU

A new chic and elegant sophistication is given to the Ensemble Mode by Bruck-Weiss in original sleeve treatments, tab closings, astrachan collars and intricate seamings . . . . . .

Bruck-Weiss

20-22 West 57th Street

NEW YORK



NEW FOUNDATIONS OF CHIC

1 This all-in-one Bon Ton corset to wear under the frocks of the season is of heavy silk jersey and elastic giving the necessary firm foundation. The brassière is cut low in back, and the shoulder-straps are detachable. Like most of the new models, this corset is quite long; from Stern

2 A girdle of moire and elastic that is cut higher in front than in back is an excellent choice for the woman of slim lines. The height in front of the model will prevent the new skirt top models, which are worn with tuck-in blouses, from riding up above the corset top; a Bon Ton model from Stern

3 For the woman who is slender and likes to wear few underthings, this practical glove silk combination is very satisfactory. It hooks at one side and has a well-cut brassière and comfortably short bloomers, which are gathered to narrow bands at the bottom; from Franklin Simon

4 This practical Bon Ton undergarment is of several thicknesses of peach coloured net and has a brassière top made of lace. The narrow shoulder-straps are detachable, and the back is cut very low for wear under evening dresses that have the smart deep décolletage; from Stern

5 Pink brocade with a lattice design combines with elastic and silk jersey in this Bon Ton corset with a brassière top. This type of garment is particularly successful under the new frocks that require an unbroken line; from Stern

6 Cut like riding-breeches and made of tan glove silk are these bloomers with bands that fit snugly at the knee. They give a smooth line under the slim new dresses and will prove a boon when cold days come; from Bonwit Teller

The Priceless Touch of an Artist

is in every

Elizabeth Arden

Preparation and Treatment

Imitation can never take the place of inspiration. This is as precisely true of cosmetics as of paintings. All successful preparations are imitated, but always there is something lacking—the personal touch of the artist. All of Elizabeth Arden's Preparations and Treatments are the result of Miss Arden's direct inspiration and have in them something of her own warm enthusiasm and vibrant personality. Her Preparations are never mere formulas—Treatments mere routine. Every cream and lotion, every method of application has been personally developed by Miss Arden and has the precious original quality that no imitation can ever have. They are as real as Elizabeth Arden herself!

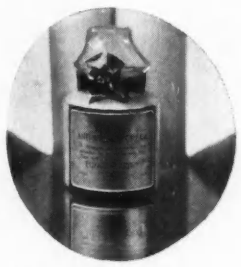
Ask for Elizabeth Arden's book, "The Quest of the Beautiful" which will tell you how to follow her scientific method in the care of your skin at home. A second book "Your Masterpiece—Yourself" describes Elizabeth Arden's Home Course for Beauty and Health.

Miss Arden's preparations are on sale at smart shops all over the world.

VENETIAN
ORANGE SKIN FOOD

Keeps the skin full and firm, rounds out wrinkles, lines and hollows.

$1, $1.75, $2.75, $4.25



VENETIAN ANTI-WRINKLE CREAM

Fills out fine lines and wrinkles, leaves the skin smooth and firm. Excellent for an afternoon treatment at home. $2, $3.50

VENETIAN SPECIAL ASTRINGENT

For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin. $2.25, $4

VENETIAN
MUSCLE OIL

A penetrating oil rich in the elements which restore sunken tissues or flabby muscles.

$1, $2.50, $4

ELIZABETH ARDEN

NEW YORK: 673 FIFTH AVENUE

PARIS: 2 rue de la Paix LONDON: 25 Old Bond Street BERLIN W: Lennéstr. 5

CHICAGO: 70 East Walton Place PHILADELPHIA: 133 South 18th Street WASHINGTON: 1147 Connecticut Avenue DETROIT: Book Building

BOSTON: 24 Newbury Street SAN FRANCISCO: 522 Powell Street LOS ANGELES: 600 West 7th Street ATLANTIC CITY: Ritz-Carlton Block

BIARRITZ: Arcades du Grand Hôtel, Place Clémenceau CANNES: 3 Galeries Fleuries MADRID: Calle Alcalá 71 ROME: Via Condotti 65

© Elizabeth Arden, 1929

Carlin

Comforts

ADORABLE GIFTS

The loveliness that pervades Carlin creations is expressive of the intimate feminine taste, precisely. Gifts from the Carlin shops are greatly appreciated and this year the Carlin display excels in variety and charm. Silken negligees, chaise longue ensembles, blanket protectors, velvet comforters, blankets and a thousand other enchanting requisites for the bedroom or boudoir and for travel are delightful to possess. Old brocades and beautiful miniatures from quaint places abroad are also attractive beyond all comparison.

CHICAGO
662 N. Michigan Ave., *at* Erie St.

NEW YORK
528 Madison Ave., *at* 54th St.

SAN FRANCISCO
I. Magnin & Co., Grant Ave., *at* Geary

THE REVIVAL OF THE LADY

(Continued from page 97)

Some authorities predict a speedy relapse. Inexperienced handling of a train, they say, goeth before a fall. Unaccustomed wearing of long evening gloves may cause clumsiness, perhaps an accident. But, who knows? A Lady is a most surprising creature with hidden talents.

Very soon, you will meet her—a figure vaguely reminiscent of the past, though very much of the moment. Surprisingly enough, she is likely to have manners. (It is really wonderful, what clothes will do!) But here we will stop. We are certain that our last statement is true, but we hesitate to ask too much of the credulity of our readers.

ROBERT HENRI

(Continued from page 99)

the rallying ground for eager youth. When we packed our paint-boxes and journeyed north from the then conservative classes of the League to the Henri School in the old Lincoln Arcade, it was tantamount to throwing our gauntlets in the face of the old order.

LIFE AND ART

Living fully, as a necessary ingredient to the production of vital work, brought about a reaction from Victorian conservatism in manners and morals, as well as in art. This Tolstoyan point of view, which advocated all life as subject-matter for art, brought in its wake the belief that the working classes and the slums were nearer the realities and, therefore, more fitting subjects for art. This induced a species of socialism, and the Henri School came to stand for all forms of radicalism and independence. Self-conscious and naïve as much of this may now seem, nevertheless, it fostered the spirit of independence and tolerance without which subsequent liberal movements would have been impeded.

The first Independent exhibition—ancestor of the present society of Independent artists—, held in a loft in Thirty-Fourth Street, was entirely composed of the work done by the Henri class. Kent's romantic landscapes, Bellows's prize-fight series, Davy's white-faced, black-eyed girls, and Coleman's New York slums shown there were nothing less than bombshells dropped into the placid waters of the current art fashions. The Johnson-Jeffries Fight picture called forth as vehement excoriations from the press as "The Nude Descending the Stairs" was to cause at the famous Armory Show four years later.

Of this so-called new movement inaugurated by the Armory Show, Henri said (I quote from "The Art Spirit," Marjory Ryerson's collected volume of his aesthetic philosophy), "There always has been a new movement, and there always will be the new movement. It is strange that a thing which comes regularly as clockwork should be a surprise.

"In new movements, the pendulum takes a great swing, charlatans crowd in, innocent apes follow, the masters make their successes, and they make their mistakes as all pioneers must do. It is necessary to pierce to the core, to get at the value of a movement, and not be confused by its sensational exterior."

During the later difficult years, when he was regarded by the younger painters as a reactionary, he never ceased to give the new movement his sympathetic support, as he did all sincere expressions of opinion, whether or not they coincided with his point of view. He believed, however, that this cerebral formulization of art with its almost complete nullification of the human and emotional element was fundamentally opposite to the American temperament. The rightness of this belief is being proved. As I pointed out in a previous paragraph, the outstanding artists to-day, for all that many of them have used the modern movement as they would a series of aesthetic setting-up exercises, have come to believe that, taken all in all, it is only the art that has its roots firmly planted in the stuff of life that inspires them to their best efforts.

THE HENRI TYPES

And Henri, as far as his work was concerned, continued to paint "My People," as he called the types who stirred a responsive cord in him, whether they were Spanish gipsies or Irish peasants, Japs, Indians or American women.

The strong family resemblance in any representative collection of his work is due to his being unable to do good work unless his subject possessed this inner something to which he responded. Dignity, he called it, and by dignity he meant poise and a harmony between the inner and outer being. His unusual power of getting at the essential characteristic of his sitter is apparent in these portraits, which, once he had isolated it, he set down with that swift, vivid technique that gives his portraits their exhilarating freshness and compelling vitality. This quality is evident in the three portraits shown on pages 98 and 99.

When he painted a portrait, with its inevitable limitations and where the response so necessary to him for producing good work was frequently absent, the result became a mere demonstration of an amazing virtuosity. Conscious of this, he tended away from portrait-painting, and, during latter years of his life, dedicated his talent almost exclusively to painting vivid and exotic types. The portraits of bright-eyed Irish children and glowing sombre gipsies painted during his frequent journeys to Ireland and Spain are a summation of his skill as painter and sensitive recorder of character. In the story of American painting, they are outstanding contributions in realistic portrait-painting.

On November 21, the Vanity Number of Vogue is released from the Press to the Public. All maxims to the contrary, Vogue annually endorses this Maligned Quality as being essential to the Chic and Content of the Modern Woman. And so will you, when you see and read this issue.

One Happy Christmas "Eve"

meaning your wife, Sir Adam, with the silver gift you give her

Being one of Eve's daughters her feelings and instincts are just as feminine as the curl of her hair or the curve of her mouth.

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And being one of Adam's sons you'll strive to please her. Especially at such a mellow season as Christmas. Perhaps she's been struggling along resignedly, using a lot of old and ill-assorted silverware for 1,000 meals a year! No woman's pride was ever made for that. But Christmas, and silver gifts, were made just to change the situation.

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6 Salad Forks	7.50
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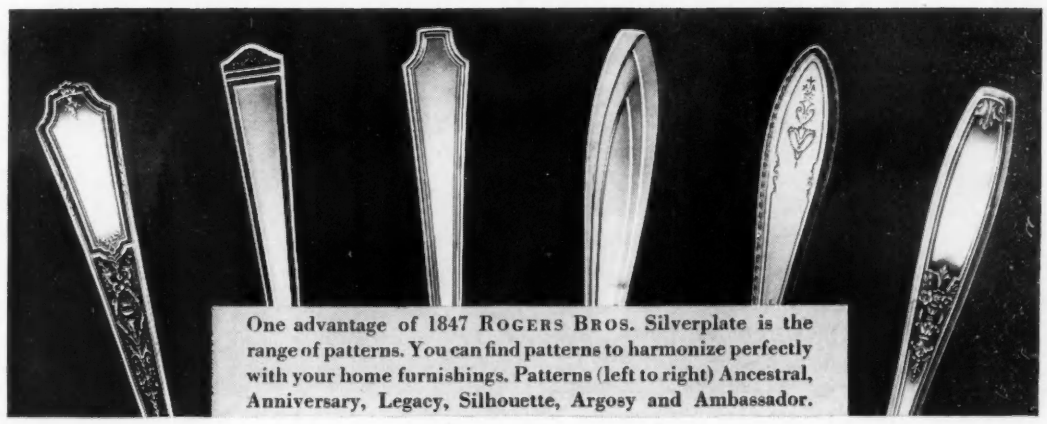
6 Pie or Pastry Forks	8.50



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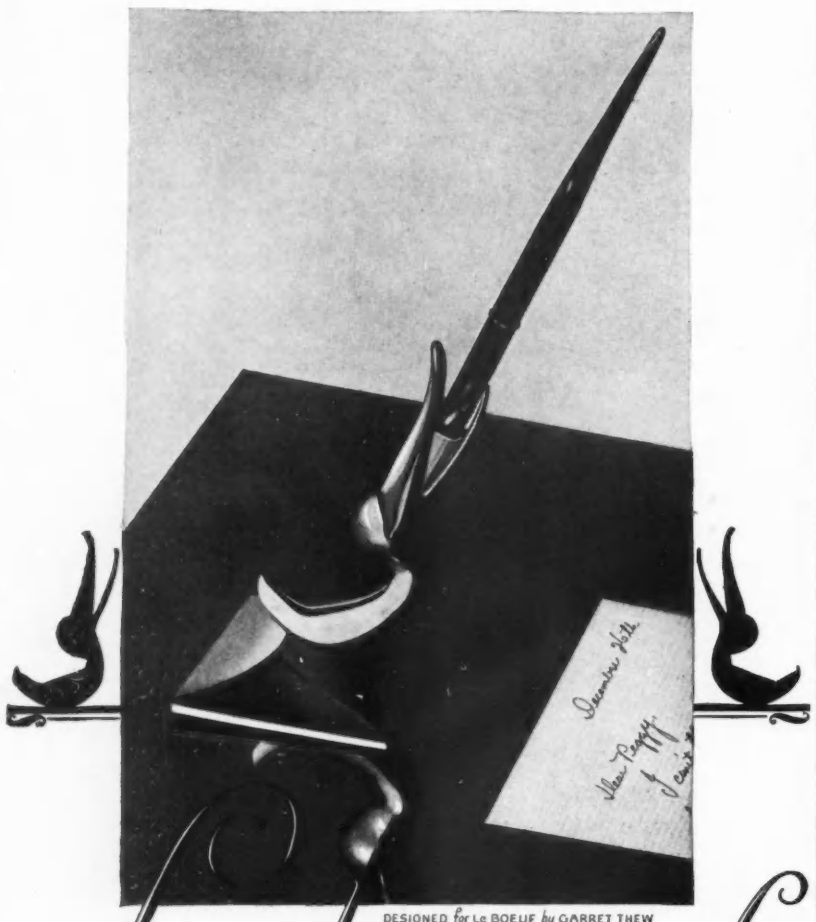

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Indeed this excellent fowl (call him the Desk Duck for short) is a good companion for any home or office. Of course you'd *know* that women would love him; but even we received a shock when all our men friends went absolutely *ga-ga* over him.

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THE LEBOEUF FOUNTAIN PEN CO., INC. SPRINGFIELD, MASS.

SEEN ON THE STAGE

(Continued from page 92)

drama;" they should explain that it evokes two kinds of atmosphere at once: that which emanates from the individual characters and that which envelops the particular place at the particular period. "The Sea Gull" etches a vivid, absorbing picture of the Russian middle class in the middle 'nineties. It brings an ardent, wide-eyed, naïve girl in contact with a sophisticated novelist at the apex of his fame; an actress, unwilling to face the fact that she has passed her prime and popularity, into conflict with her only son, a lad who is throwing himself into a literary career that leans towards the stage and who is obsessed by his love for the young girl, which, in the end, she rejects.

The situations have little novelty, and they are not charged with unique power. But in his close observation of the actions and reactions of his people, his deep comprehension of the psychologic forces which direct them, and in the verity of the feeling that goes into his drawing of them—in these fundamental things Chekhov excels. He understands, can convey his understanding both beautifully and clearly, and the simple conveying of it in his manner interprets. Only rare and fine artistry can do all that with one gesture without straining and, with a minimum of physical action, in terms of the theatre.

And although the Russian dramatist devotes himself almost exclusively to inner action, and external action has always been considered the very blood of drama, his plays can not be truly appreciated in print—they come to full life only upon a stage. Consequently, acting and direction are an integral part of their fabric.

"The Sea Gull" fares well in Fourteenth Street. The faults of the production—slowness, everything too measured—can easily be remedied. The members of the company work together better than they did last year and more smoothly. They create and maintain the atmosphere of the play, foreign to us Americans, in time, place, and outlook, admirably; we become immersed in it from the rise of the first curtain and remain immersed until the fall of the final one; some of us long after that.

Robert Ross plays the son of the actress with an abandon, a fervour seldom seen in the American theatre. Josephine Hutchinson as the hero-worshipping young girl reaches heights her work has not approached before. The novelist of Ben-Ami suffers from too careful enunciation, which drains much of the vitality from his scenes. And Merle Maddern stresses so strongly the mannerisms of the passée actress that she underemphasizes many important phases of the character. Miss Le Gallienne enacts a negative, frustrated, dried-up maiden with her usual forcefulness.

Among Miss Le Gallienne's announced plays for the winter, her promised production of "Romeo and Juliet" is exciting most anticipation. She will take the part of Juliet, with Ben-Ami in the rôle of Romeo.

"STRICTLY DISHONORABLE"

The only other play of the fortnight, about the popular reception of which there can be no doubt, is a farce-comedy by Preston Sturges, presented by Brock Pemberton. "Strictly Dishonorable" was an overnight success and deserves to be. Author, manager, directors, actors, scenic designer—all the people involved have combined to concoct a delightful entertainment.

Henry Greene of West Orange, New Jersey, brings his fiancée, Isabelle Parry, an ingenuous lass from Mississippi, to Antiovi's quiet speakeasy in West Forty-Ninth Street. There, she meets the elderly, bibulous Judge Dempsey and the handsome singer, Count Di Ruvo, a recently risen star of the Metropolitan. He fascinates her. The first act ends with Henry storming angrily from the place and Isabelle accompanying Di Ruvo to his apartment up-stairs. The other two acts record what happens there.

Written with a refreshing lightness of touch, with gaiety, wit, humour, "Strictly Dishonorable" twinkles from beginning to end. Only once does it get out of key. Isabelle permits Di Ruvo to help her undress. We expect her to be diffident, nervous. As Muriel Kirkland plays her, she is not only not embarrassed, but aggressive; she goes through the scene with ease, aplomb—and it does not convince.

That is the single discordant note in a lovely performance; the blame may be the author's or the directors' as much as the actress's. Miss Kirkland is the first "find" of the season. She has played several very minor rôles on the New York stage, but this is the first to offer her a real opportunity, and she seizes it firmly, makes the most of it. She has not been content to rely on her youth and beauty; she gives to Isabelle sincerity, freshness, fragrance, and projects those qualities by means of a highly efficient technique.

The others in the cast are not less effective. Under the adroit direction of Mr. Pemberton and Antoinette Perry, each of the actors has a definite idea of his relation to each of the others and to the play as a whole. Carl Anthony's mellow judge, the gesticulating speakeasy proprietor of William Ricciardi, Louis Jean Heydt, as the perfect product of the Jersey Oranges, Tullio Carminati's suave, spoiled, vain, and yet amused opera star who regards himself as the latest and most desirable of all Don Juans, and Edward McNamara as the patrolman on the West Forty-Ninth Street beat (who, when he accepts a drink from the judge, responds to Isabelle's surprised: "I thought policemen never drink on duty" with "It only seems like never")—one and all, they labour separately and together to excellent purpose. The Avon Theatre will undoubtedly be the Mecca for many months of all those seeking a bubbling, truly diverting evening.

"GEORGE WHITE'S SCANDALS"

The tenth edition of the "Scandals" has arrived in town preceded and accompanied by extravagant blasts of publicity. It should need all that and more. For this show is scarcely more than pleasing to the eye or to the ear, the sketches are for the most part snap-line jokes spread thinly over several minutes, the lyrics banal. Only the dancing stands out. George White, who produced, "devised, and staged" the revue, appears in it as hoofer and *compère*. It was he who introduced the "Black Bottom" to the world several years ago; this year, he tries strenuously to foist a new one dubbed "Bottom's Up" upon the world; he dances it expertly.

Routine music, a woeful lack of inventiveness, wit, and humour, costumes and backgrounds never beautiful, often ugly, trick effects not cleverly utilized—like the final one in which half the personnel disappear nonchalantly under water and then reappear wet, but unperturbed—, in such surroundings the accomplished dancing seems even

(Continued on page 154)

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

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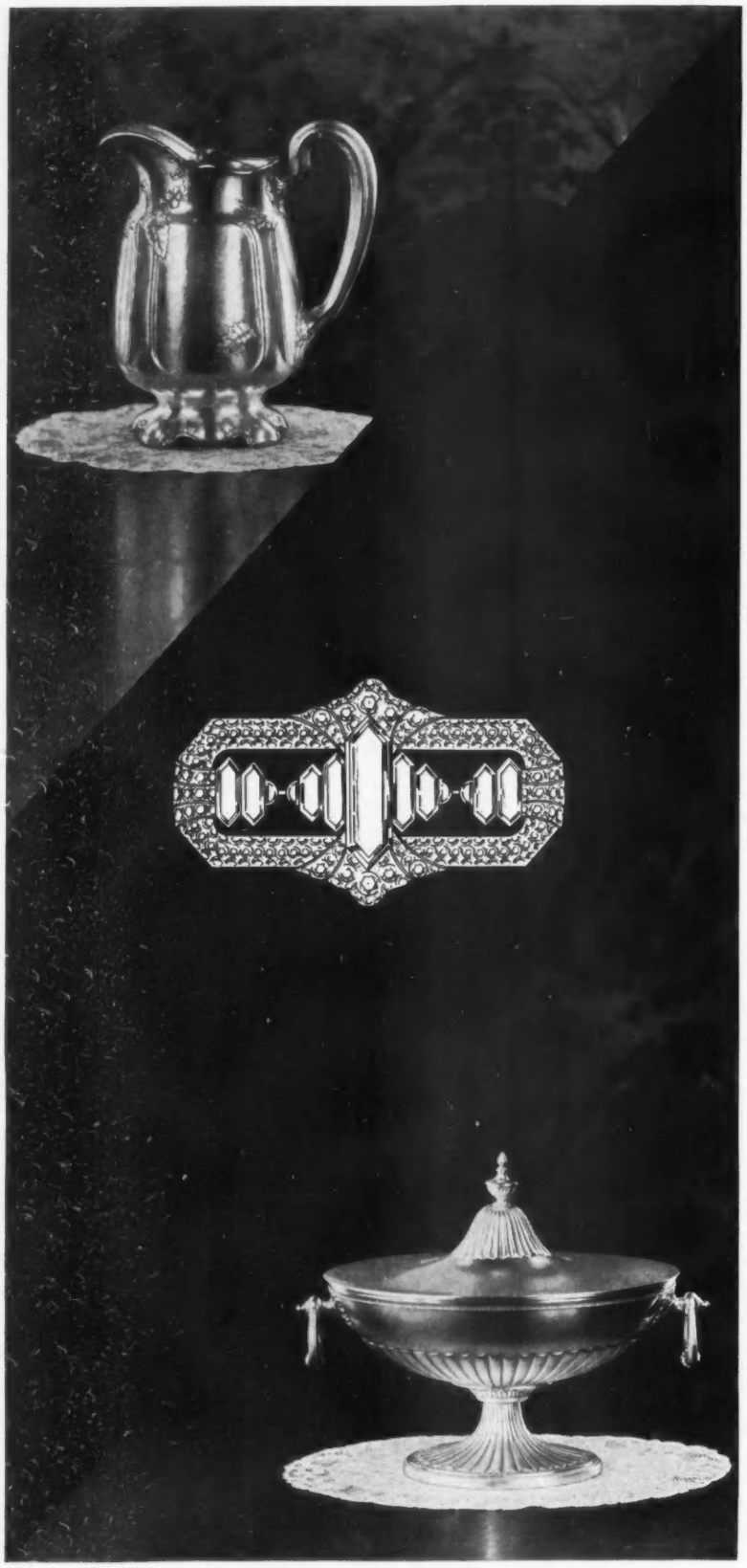

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THE WOLF *at the* WARDROBE DOOR

The Letter of a Young Lady Of Poverty

DEAREST DIANA,

So you, too, have joined the great army of the employed—the "racket" as Miss Hoyt calls it in her new novel, "Bright Intervals." I'm glad you wrote me about it all, how you decided to take a job and really live on your earnings. If I weren't doing the same thing myself—hadn't been doing it for the last three years—, I might tell you you were very silly to try to do the impossible, but, as I have, I shall remark that I think you are a good sport, and the thing's not impossible. It can be done! I've done it!

But you do have to know the tricks of the game to dress on Nothing a Year, for you'll find that's about what you will have to do. After one's salary has paid for board, food, and the million what-nots of every day living, you'll find your pay check has vanished like the dust a lazy maid blows off the top of the piano. Be, however, of good cheer, for we are the Young Generators—we generate energy, cleverness, and an ability to make ends meet.

I am only too glad to pass along to you the little ways I have found to achieve the maximum of chic at the minimum of expense. I'll write down as many as I can think of.

Well, the season to be planned for now is the autumn. First of all, you've got to have a coat as a basis for your wardrobe. That is where the working girl's Fairy Prince—the little tailor—will help you. What I did last autumn was to take mine, a Vogue design of a tweed coat (No. 5055), which he copied really very creditably. The points to remember are to explain how you want things four times over, and a fifth for good luck; to insist on plenty of fittings, so as to catch any blunder before it is irreparable; and to buy the best, the very best materials for the coat, for here a slightly larger expenditure is the greatest economy in chic and wearing qualities.

Then, of course, you must have some dresses to wear under the coat. Take plenty of time in the selection of these. Be sure you know what is being worn (and hasn't been worn for too long). Never splurge on an exceptional or *outré* dress; remember you can't afford a single mistake. On the basis of your coat, plan colours that will make a series of ensembles. For instance, if your coat is in brown, you might buy a beige dress, a beige-and-brown checked dress, and a mustard-yellow dress.

Dresses can be bought for a song if you have good taste and better patience. By patience, I mean not deciding you must have a dress and dashing out and buying one because you had made up your mind to, but waiting until you see the perfect dress, in the perfect colour, at the perfect price, for you. Dresses bought in a hurry never turn out well and generally spend their lives warming the walls of your closet.

Then, if you want a tailored suit, and you're pretty sure to, as they're so convenient for the office, back you must trot as fast as your legs can carry you, to Prince Charming, who will make you (with Vogue design 9956 to go by and numerous suggestions) an excellent tailleur out of imported English worsteds, "goot goots," as the tailor would say. For this, you must make up your mind to pay a pretty penny. You must also have blouses to wear with it, and these, I have found, are one thing that can be made at home. A good, simple design, such as Vogue blouse No. 5078, a fine quality of crêpe de Chine in lovely shades, and very decent blouses can be turned out by your own fair hands—really much better ones than those you could buy, because of the handwork that is so important in a blouse. It doesn't take very long to make one, and it is really rather fun to sew on something pretty and not too involved.

A word more about coats, suits, dresses, and blouses. Do be careful not to get them in "season" colours—colours that are good at one time of year and terrible and useless at another. For instance, beige, brown, blue, green, and grey are good all the time, while bright reds and purple aren't right at all in the summer. Naturally, you are wise enough not to wear pink, pale yellow, and the "pastel" shades in the winter. You will find that per-seasonal clothes are one of the greatest economies of all, for you can use them constantly—which is so much better than suddenly finding that you can only wear half of what you own, the other half being inappropriate to the season. Personally, I like to be able to wear all of my wardrobe (except, naturally, winter coats) all of the time, and, as things wear out, replenish the gaps with equivalent garments. I feel much better dressed with plenty of things to wear at any time than with two dresses for spring, two for winter, and others for between seasons.

Now for hats. Of course, you must have them cut to your head, and this can be done for an absurdly small sum at West Thirty-Eighth Street in New York. There, between Fifth and Sixth Avenues, is a whole street of shops that make hats on your head for less than ten dollars. Of course, this, like all El Dorado schemes, has its catches. In this case, it is a matter of finding a good cutter, whom you may always ask for, and taking drawings to her of really good models you want copied. Once you have secured a cutter who has a clever eye, you may be sure of having hats which are really smart.

Next, I suppose, come shoes. Take my advice and have yours made to order. They last about three times longer than machine-sewed shoes. They keep their shape, are generally of better leather, and, because you choose the last yourself, are exactly what you want. It is true that they cost more, but not as much as three pairs of cheaper shoes, the number I have found they outlive. Supposing your wardrobe to be based on brown, you would need two pairs of daytime shoes—one pair of calfskin walking shoes with solid leather heels and one pair made of some thinner leather with high heels. Pumps are a good choice, if you can wear them. And I adjure you, as a spiritual grandmother, do not let yourself slip into that Valley of Temptation, "shades." Two pairs of shoes in a good shade of chestnut or mahogany-brown will do you more good and cost less than half a dozen "fawn," "sand," or "grège" pairs.

Buy your stockings at sales. They offer one of the few bargains that really are bargains and not a chance to pay something for nothing.

At this point, I had better make a few remarks about evening dresses. I have found that the best economy is to have them made by a dressmaker—a little one that doesn't charge much

(Continued on page 154)

The Marinello Schools

..The greatest chain of beauty schools in the world..

tell why Palmolive Soap conquers enemies to skin beauty

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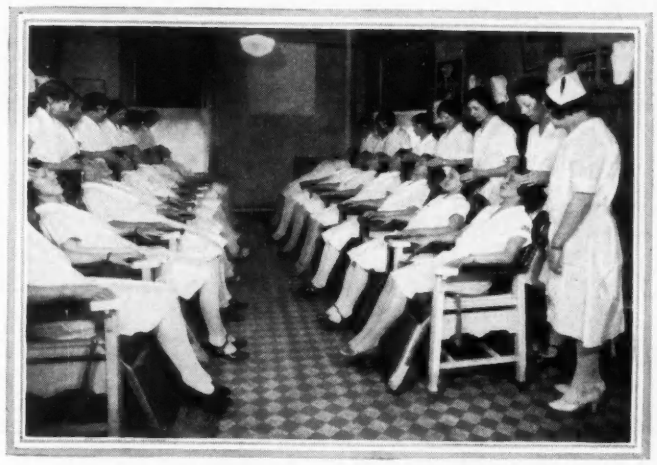
The Marinello Company believes that a clean skin is the first requirement for beauty.



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North Africa is yours today ... the playground of the international set who camp in the desert, motor along the perfect roads, that people the forty-six smart "Transat" hotels, Moorish palaces with French chefs. ✱ Take the *"Ile de France"*, the *"Paris"* or the *"France"* across "the longest gangplank in the world"... FIVE days in France afloat ... French cuisine that doesn't merely aim to be, but is ... a crowd too sophisticated to consider any other crossing ... calling at Plymouth, England ... then le Havre and the boat-train waiting, three hours to Paris ... overnight to Marseilles ... twenty-four hours by a French Liner across the sapphire Mediterranean to Algiers.

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THE WOLF *at the* WARDROBE DOOR

(Continued from page 152)

and has a sense of style. I myself have found one, and there's no reason why you shouldn't, too. Try to discover some one young enough to be fairly impressionable, and then poke her and prod her and show her pictures in Vogue. Really and truly, a dressmaker is the only solution to the evening-dress problem, for, although day dresses can be found in the little, inexpensive shops, good evening dresses can not, and there's no use looking. And the more expensive shops are out of the scope of incomes like ours.

Don't get an evening dress in candy-pink, poison-green, or any conspicuous shade, because if you do some one is sure to say sooner or later—generally sooner—"For pity's sake, Diana, not your purple again! This is its how manyeth anniversary?" Black is always superb, as it has everybody puzzled as to whether it is your old one or brand-new.

I know of two lovely jewellery economies. One of them is to string your own beads. I made a necklace like those Chanel strings of red and gold and green glass beads, and I give you my word that it wasn't half bad.

The other is to buy your pearl stud earrings at a ten-cent store. They are very decent-looking pearls, but the trouble with them is they fall out about the second time you wear them, thereby making you buy a new pair. However, you can take the pearls off the screws yourself when you get them and then stick them on securely with a drop of sealing-wax, whereupon they will stay stuck forever, unless some one boxes your ears and breaks them!

I do hope this advice will be of use to you, and, as a matter of fact, it ought to be, as every bit of it is tried and true, to which I hereby testify.

Write me soon and tell me how you are progressing in the so-called business world.

Lots of love,

Laura

SEEN ON THE STAGE

(Continued from page 150)

more remarkable than it may be. It runs to the acrobatic. Marietta, an extraordinarily supple and graceful girl, contorts amazingly. Two teams—Ted and Sally and Mitchell and Durant—perform breath-taking gymnastics to music. The Abbott Specialty Dancers from Chicago are the best and the most versatile of group dancers; they do a tap dance on toes that is unique.

"THE STREET SINGER"

"The Street Singer" follows the regular routine of musical comedy. And, like George White's revue, only the dancing lifts it out of the usual. Nick Long, junior, has grace, agility, suppleness, and resource. Nell Kelly and Harry K. Morton combine clever comedy work with excellent acrobatic and eccentric dancing. Queenie Smith, known heretofore only as a Terpsichorean, proves herself a rough comédienne of no small ability. And Andrew Tombes is, as always, diverting. So is Frank Lalor.

"ROPE'S END"

Patrick Hamilton describes his play, revealed here as "Rope's End," "a thriller suggested by De Quincey." The De Quincey suggestion may be there, but it is successfully disguised. "Suggested by a recent murder" would have been a more truthful program line. But that does not matter. What does matter is that if Hamilton had written another first act, made what is now the first the second, the second the third, and discarded altogether what is his third, he would probably have had an uncommonly absorbing murder drama. The reason such changes might help lies in the author's approach to his story.

Two Oxford undergraduates, when the play opens, have just murdered another young man and stuffed the body into a carved wooden chest that adorns the centre of the main room of their London flat. From the undisguised expository talk, a somewhat hazy raison d'être for the crime comes forth: they did it for the thrill, for adventure, for aesthetic reasons, or something like that. One of the murderers has lost his courage completely; his breakdown serves to strengthen his companion. Guests arrive for dinner, among them the father of the lad who lies in the chest and a War-crippled, caustic, nonchalant poet. Dinner is served on the top of the chest. Soon the poet suspects something. The rest of the play follows the growth of his suspicions and how he ascertains not only that a murder has been committed, but the identity of the victim and of the criminals.

It is all done with skill and polish. But it lacks that essential—clear motivation. Therefore, if the initial act showed the adolescents planning their crime while they await their prey and the curtain were to fall as the doorbell rings, announcing his arrival, the main fault of the play would have disappeared. And two acts are sufficient for the poet to suspect and discover; also, he would not have time to indulge in long-winded platitudes about war being merely murder on a grand scale.

The affair, once it gets well under way, revolves chiefly about the poet, admirably performed by Ernest Milton. Sebastian Shaw as the plucky murderer and Hugh Dempster as the weak one, Samuel Lysons as the father of the departed—those rôles, too, are played with feeling, intensity, and conviction. Lee Shubert brought the entire cast from England.

"PHILADELPHIA"

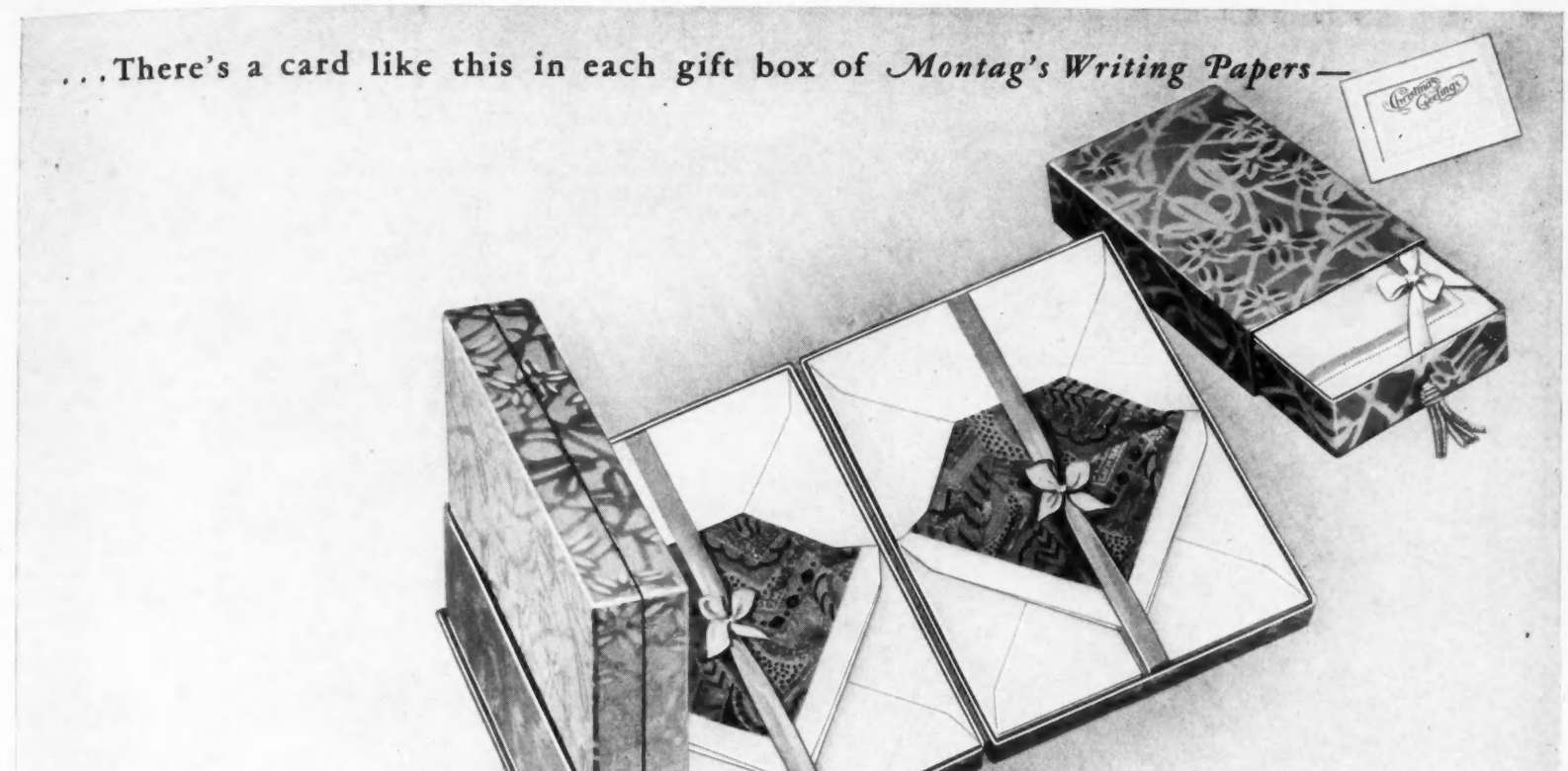
"Philadelphia" calls itself "a melodramatic satire." True, a bullet-proof vest has saved the life of the man supposed to be murdered, but the shot was fired just the same. Why "Philadelphia" was chosen as a title remains a mystery. Nothing in the play places it in that city.

All the people involved but the young lovers are crooks. The melodrama, although it varies little from the formula, moves swiftly, contains many surprises and a few thrills.

"THE BIG SHOT"

"The Big Shot," née "Nigger Rich," by John McGowan, uses the frayed story of the poor fellow who comes into sudden wealth, goes in heavily for grandeur and elegance, then loses all his money. McGowan takes that, places the initial and final acts in the Dug-out Club, powders it all generously with soldier and underworld argot, and lets it rest there. The result is a group of uninteresting people moving through a series of bare, tenuous, slow scenes unskilfully fastened together.

. . . There's a card like this in each gift box of *Montag's Writing Papers*—



Holiday magic by Montag

IT is so difficult to be "different" in gift-giving—and usually so expensive—that we commend these magnificent gift boxes of Montag Stationery to your consideration. They make much of very little of your Christmas hoard.

* * *

Beginning at the bottom, is *Montag's Swayd*—gray over iridescent blue, edged with silver. A box to be treasured, *containing* a treasure:—two quires of Montag's finest baronial paper with envelopes lined with smart silver-striped tissue.

Next, is *Montag's Standing Portfolio,* hand-stencilled blue on an embossed background of green and gold, fitted into a gold pedestal base. Contains a quire of Montag's finest linen-finished paper, embassy shape; the envelopes lined with gorgeous Persian tissue.

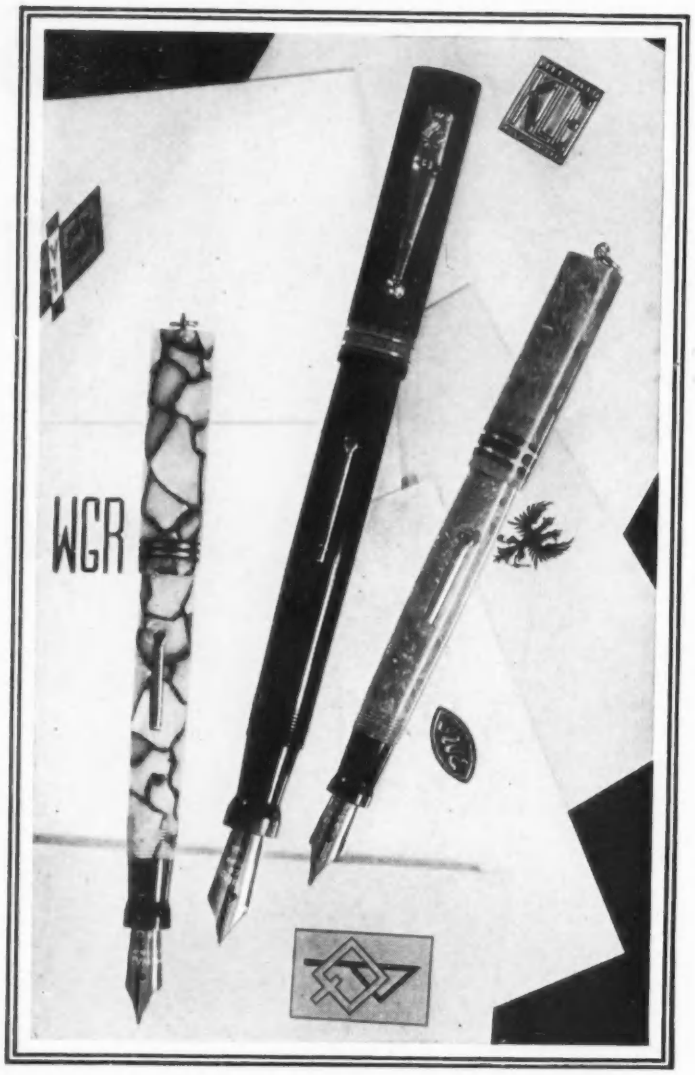
At the very top, we show *Montag's Drawette*—a charmingly decorated small gift box that opens to the pull of a silver tassel. Contains a quire of our best orchid-bordered vellum perforated notes. You know—no envelopes—they seal along the edges.

* * *

All of the above are on display from now until the holidays, at fine stores everywhere. *Insist!*

MONTAG BROTHERS, INC., ATLANTA, GEORGIA
Mfrs. of Fine Stationery from $1.00 up
New York Showroom - - - 200 Fifth Avenue

The SWAN Pen
Pen of the British Empire
SINCE 1843



IN MAYFAIR there are *Swans*—not fountain pens. How many fair hands have penned graceful sentiments indiscreetly on coroneted paper, with a *Swan*. It is so seductive, for it is so like speaking—this easy fluent glide, this swift response to a touch, and always the same—unfailing, for *Swan* ETERNAL PENS are guaranteed eternally.

From FIVE *to* TEN DOLLARS

Swan PENS
MABIE, TODD & COMPANY
NEW YORK: 243 West 17th Street CHICAGO: 209 South State Street
LONDON SYDNEY CAPETOWN BRUSSELS BARCELONA PARIS

IRELAND IN 1929

(Continued from page 94)

of desolation resulting from it. Wherever the fault lay, it was pitiful and sad, as all wars are, but we've still got our countryside to rejoice in and the future to build.

Every day, new people are coming here to live and old people coming back. At the agricultural shows and fairs, there is a splendid showing of fine stock. And at the Horse Show, in September, the horses would have done any one's heart good. Of course, the breeding of hunters is the keenest of all industries here.

HUNTING IN IRELAND

During the European War, the old Irish hunting-horse was almost killed off, most of the mares having been sent to France. After the Armistice, the survivors were rounded up in England and were to be sent home, but, for some reason, they never got here. The country was in a very disturbed state at that time, which may account for it. But we are getting back to the strain again. In other countries, "hunting is the game for princes and noble persons;" here, it is for every one who can get any sort of mount. A very sporting and knowledgeable young man looked at me with disdain, when I asked him if he had ever been out with the Quorn. "Too tame," he said, "romping over fields and hitting the hard road."

Conversely, a *very* English man—and eke a stout fellow, who loves Ireland—said on his first day out with the hounds here, "This is grand sport. At home, you wear a topper and proper kit, and you must have two horses to be decent. Here, you can sport a bowler and an old tweed coat and be happy."

I think that is very much the attraction of Ireland just now—its sort of unfashionableness, in the swagger sense of the word. People are tired of the Lido and the French Casino, where life is bounded by the croupier and the concierge and the after-the-last-thing in clothes, in tennis rackets, in golf-clubs. All of these things one has to live up to—and it's hard work, particularly if you find that your neighbour from home is also living up to them and you have no one to boast to when you get home.

VISITORS FROM AMERICA

I talked to a very fashionable real estate man in New York, a few weeks ago—one who deals in palaces and penthouses. The conversation was about a magnificent castle in Scotland. He told me there were very few Americans who wanted magnificence in coming to Europe, that they wanted real sport, and that they were realizing they could get this without paying huge prices. They were, perhaps, finding it a bit more "chic" to wear old tweeds and old sweaters, and the bath felt all the better if they had to go rooting round the kitchen for some really boiling water—and maybe wait a bit. They were finding that a good rough meal would fill them up as well as two hours' hard eating at the Ambassadeurs at Cannes. In a word, they wanted sport and plenty of it and were not going to pay for the outside trimmings.

Well, these are the people we want in our new Ireland. They are not tourists. They are men and brothers. And for them, there is the *"caid mille a failthe"* all the time.

Having returned very recently from the Horse Show, I must talk of horses. I've seen magnificent ones and gorgeous jumping. Of course, all the best animals were bought up like hot cakes. Everywhere, you saw foreign buyers, and, everywhere, you heard praise of the quality of the horses. It was a very gay sight, too, with the uniforms of the foreign officers and the pink and green of the various hunting-teams. And very well and smart the Free State soldiers showed. There was only one wet day, the first, and that didn't damp any one's ardour. The Horse Show week has always been a national holiday, and now it bids fair to become an International one. And for this week, at least, we all put on our best bib and tucker—horses and men.

I talked to a well-known sporting gentleman—or rather listened to him, last night, about the Show, and he said, "Give me another good drink now and I'll talk for hours about the Irish horse." And I did—and he did. I don't think I could do better than to quote him here as nearly as I can. "It is an accepted fact," said he, "that those hunters which were numerous in Ireland and much further afield, in our father's time, owed their cleverness across the big rough and often trappy country and their stamina to their mothers. It is authentically stated that the old Irish brood-mare existed in this country as an indigenous strain long after those of other countries were contaminated by Shire, Suffolk Punch, and Clydesdale blood. Evolution helps in tracing these old hunters. In the early days of Irish history, when nomenclature first appeared, places took on names for some specific reason—some tangible meaning, associated with the old Celtic names. Take for example the prefix 'Lis,' meaning 'Fort,' of the name Lisansky, or the prefix 'Curragh,' meaning 'a race-course.' Then look through any Directory and see how often the name crops up.

HORSES AND HISTORY

"When we remember that horse-racing was always the chief item on the program of the ancient games, it needs no great flight of imagination to regard these horses of early Irish history as playing an important part in our present-day Irish Hunter. It goes without saying that development must play a big part in the type of horse in any country. Environment, climate, pasture—" and so on he went for hours, and jolly interesting it was to one who believes, as my husband used to say, that "the proper study of mankind is the horse."

But there are other sports to write about—and enjoy. The fishing in Southern Ireland is very good, and people are flocking to it. Every bit of lettable river gets let well in advance, as it is nowhere very dear.

Then, there is the otter—the enemy of the trout and small river fish. We breed a special type of river-hunting hound to go after him, and, if he doesn't show great keenness and skill in his puppy days, he finds another job. Sometimes, we mix up fox-hounds and harriers with the pure-bred otter pack to get a good "blend of music," which everybody except the otter loves.

As to the less bloodthirsty diversions of the country folk—the old traditional game is hurley. This is something like field-hockey, but a hundred times faster. Probably, the three fastest games in the world are ice-hockey, lacrosse, and hurley. It's marvellous fun to watch, and it seems rare sport. One wonders why half the players don't get killed, but I was at a Championship game lately, and, barring a few bloody noses, there wasn't a

(Continued on page 158)

BRAND-CHATILLON *presents*

Watches

for Formal and Sports Wear

A particularly striking man's wrist watch for sport's wear. In green gold with leather cord. ***$175.00***

•

Cleverly fashioned wrist watch for the sportswoman. Horseshoe and bit design. White and green gold. Leather cord. ***$200.00***

•

Dainty all-platinum sports wrist watch with brown leather cord. ***$250.00***

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For formal wear. All-platinum wrist watch, set with round and baguette diamonds. 17-jewel movement. Gray silk cord. ***$1025.00***

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Exquisitely fashioned all-platinum wrist watch of miniature size. Set with baguette and square diamonds. 18-jewel movement. Black silk cord. ***$1175.00***

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Miniature Ermeto automatic-wind slide watch.
In leather, ***$85.00***
In gold, ***$225.00***

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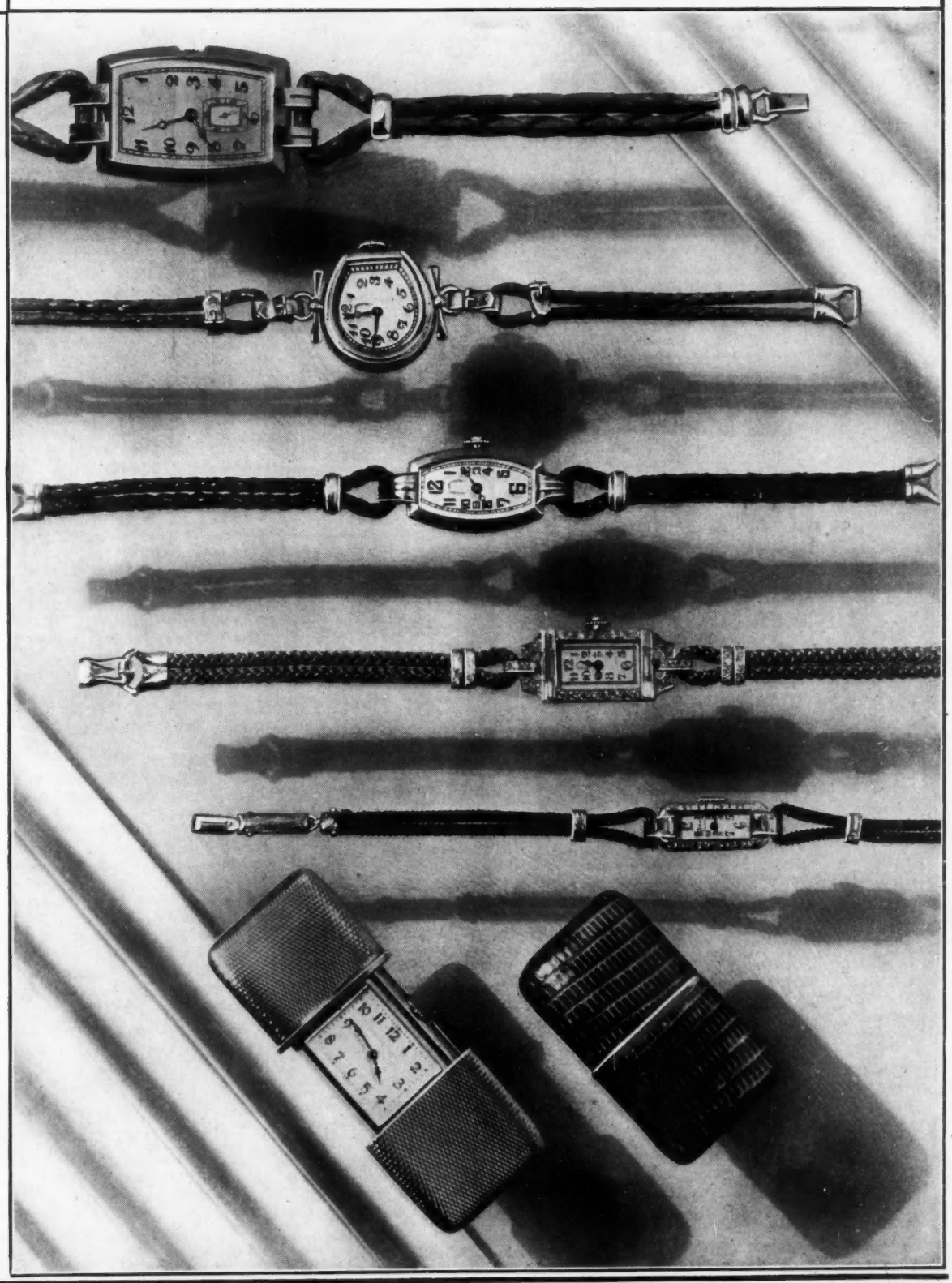


GENUINE SEALSKIN
in the shade and styles
of YOUTH!

GENUINE Sealskin, always most luxurious and practical of fur, is now dressed, dyed and finished by Fouke-St. Louis in such a way as to inspire the fashion leaders of Paris and America to create coats of this superior and exquisitely beautiful peltry in truly youthful styles... Your furrier will show you the new youthful models in the modern Logwood Brown shade of Fouke-St. Louis prepared Genuine Sealskin. This beautiful new color is known in France as Bois de Campêche. You can now enjoy the suppleness, beauty and serviceability of this fur in creations that are flatteringly girlish — at moderate cost.

RECOGNIZING the high quality of Fouke-St. Louis productions in Sealskin, the United States, and all other governments of the world owning seal herds, have named Fouke-St. Louis as their agents for the dressing, dyeing and sale of sealskins taken from their herds... These genuine Sealskins bear either one of these arrowhead marks stamped on the pelt side. The Sealskins from the United States Government are stamped "U. S. Gov't. Alaska Sealskin" (as on the right) The Sealskins from Cape of Good Hope (The Union of South African Government), and all other governments, are stamped "Genuine Sealskin" (as below).

Trade Mark Reg.
U.S.GOVT. ALASKA SEAL SKIN
FOUKE ST LOUIS DRESSING & DYE

Trade Mark Reg.
GENUINE SEAL SKIN
FOUKE ST LOUIS DRESSING & DYE

—We only prepare the skins for manufacture. We do not make coats. The arrowhead trademark is your assurance that your Sealskin IS genuine and is the best product of its kind in the world.

FOUKE FUR CO., ST. LOUIS, MO.

IRELAND IN 1929

(Continued from page 156)

feather out of the players after the game. I made friends with a decent soul who leaned on the railing beside me, and I listened to a running monologue that he kept up, which was better than the talk in most well-known Irish plays. "Go on, my darling lads," he said. "Sure 'tis the only thing you love and like—and there isn't the beating of you in the universe for sport and agility. None but the jealous of the earth would decry you—Oh! the fine loose lads—the beauty boys—look at you there! What do you care about money and huckstering? All you want is the wee bit to eat and the wee hour's sleep, and the wee bit of fun betimes, and who'll begrudge it to you? Sure I know you well and who better—me that's traipsed the known earth this forty years"—and so on, in the same vein, till I asked him a question, and he turned his attention to me. It was quite true, he had "traipsed the world." He'd been a soldier and a sailor, and he'd been with Scott in the "Discovery." He was a knowledgeable man, and one would get more wisdom in ten minutes' talk with him than in ten hours with a professor, for he knew the essence of life.

Yes, they love "the wee bit of sport." Here is an advertisement I saw in a Cork paper last week:

> "I challenge the owner of any make of ton truck to a test of draught power with my old Ford ton truck, with any load, on any hill or any road at any old time."
>
> Signed: Samuel Scriven,
> Reinanairee,
> Macroom.

That's the stuff that keeps the country eternally young. I haven't heard whether Mr. Scriven's challenge was taken up—if it is, my money is on him.

Again, in the village of Ballinaspittle, near me, they read about the electric hare racing, and the local sportsmen rigged up a gadget to start the hare, out of a bicycle wheel and part of a milk separator. I believe it works quite well, and good money has been lost and won. They adore a bet on anything. On the busiest market-day, if two dogs start a fight in the main street, up go the shutters, all business ceases, and a ring is formed. The betting starts at once—provided the dogs are fairly matched.

I came ashore at Queenstown, last month, late at night. About five hundred visitors got off the boat, and there was pandemonium in the customs place. There were groans from the passengers and shouts from the porters (who would put baggage marked "A" under "Z"). For the most part, all were cheerful, but one very cross Middle Western dame made a long speech about inefficiency and complaining to the proper authorities. A large, placid custom's man, digging a bit harder amongst her best duds, said "Musha, what are you grousing about? Aren't you over here to enjoy yourself? And a nice beginning you're making!" Every one agreed with him, and things were speeded up, though I must admit that Gustave Doré could have made a pretty painting of the whole show.

One is always hearing poor things about this climate—that it's always raining and cold and damp. It is not. It's a very good all-round climate, very much better than that of England. We never have fogs, hardly ever snow, and there are no long dreary weeks and months of depressing wet. It's all sunshine and showers, quick sudden rain, and dazzling sun. It is never very warm, and the brightest day has a bite to it, but pleasant keenness. When you are accustomed to the water, it is a glory to swim in it.

Here in this part of Ireland, the winters are as mild on an average as in plenty of places on the Riviera. I've seen roses blooming in the garden on Christmas Day, and there are really live, healthy palm-trees. The new spring is trying to break through before last summer is forgotten. The daffodils are blazing out before the first green spear has showed across the Channel.

IRISH SKIES

And the skies—there are no such skies elsewhere. The clouds change so quickly and take such queer shapes and colours, airy castles, and oceans and mountains, and grotesques of animals and men. I've seen on the top of Slievegullion, one summer day, two little clouds, one brilliant blue, the other bright saffron—real fairy-story clouds in fairy-story skies, and purple shadows lay thrown over the hills.

The trees have the same fairy way with them. They seem not to have the stateliness of English forests of elm and beech, but take shapes of their own, easy and unrestrained. The branches are more gnarled, the trunks more twisted. The difference between English and Irish scenery is that English scenery is rounded, curved, its outlines a little blurred, while Ireland is all angles, planes, decisive lines, full of character and wistfulness.

Oh, it's mighty hard to talk dispassionately about Ireland if you love it. Though, in a way, it's a new country, there's the same old charm, the same old quiet and harmony in the countryside, and the same old-world harmonious way of living. It's like a cool, quiet dream when you're away from it, and a better reality when you get back. You can have that peace and pleasure for the asking that one chases so fruitlessly in outlands. So I give you —Ireland!—the top of the morning.

The top of the morning—oh, it is a beautiful expression, Irish and alluring. Bringing it to our own time and place, we think it a perfect time to do your Christmas shopping—the top of the morning—early in the season, early in the day. And speaking of Christmas shopping, Vogue is offering a splendid array of gifts to choose from in its next issue, the November 23 number. There are trays, large and modern, small and arresting. There are special gifts for men and also for women, practical ones for the former and for the latter a number of those delightful things that seem impractical, but aren't. Of course, Christmas being the Children's Hour, there are toys in plenty, joyous autos and flighty planes. As for the bridge devotees, one couldn't forget them at such an occasion, and new scores and cards come out of their hiding-place for the benefit of the holiday game

Did Josephine's PERSONAL Charm delay the fate which Napoleon decreed?

Reproduction of a bill of sale for Parfums Lubin ordered by Josephine.

IN a lifetime of quick decisions, Napoleon experienced a peculiar lack of his usual autocratic dominance when he faced the task of divorcing his wife, Empress Josephine.

Great was the lady's personal charm and beauty, and difficult indeed must have been the responsibility which Napoleon imposed upon himself.

An interesting relic of that gripping chapter of history, and accenting the traditional charm of Josephine, is the bill of sale for purchases of Parfums Lubin, by the Empress of France, which is yet treasured in the archives of Parfumerie Lubin in Paris.

For nearly two centuries the royal families of many countries have recognized the artistry of Parfumerie Lubin, and many of them have publicly rewarded this skill by their royal favor. Through the changing times, Parfums Lubin have held their place as the choice of women who have a flair for the better things of life and who make no compromise with the excellence of personal flower-odeurs. AMARYLLIS . . . breathes an exciting scent which is reminiscent of old France; of love and romance; of royalty and chivalry.

Parfumerie
LUBIN *Inc.*
6 WEST 48TH STREET, NEW YORK CITY

For that finest gift a Guild Watch in solid gold!

Here is the very newest Gruen Guild creation for women—dainty, reliable, smart, neatly engraved, modern in design, with an exquisitely finished 15-jewel movement, a guild watch in every respect. And 14 karat *solid gold.*

Yet the price is only $50! An excellent illustration of how the modern Gruen Guild carries out its purpose, part of its Guild ideal—to give you, in a watch of any type, the greatest value for every dollar you invest.

One of the latest conceptions in the Gruen Mode du Bijou series of diamond-set wristlets. Most original is this cord attachment of solid gold, looped through the ends of the new marquise-shaped gold case. A luxurious complement for the brilliant interplay of 10 diamonds encrusting the bezel. $250. *Other diamond-set designs,* $2500 *to* $60

(Pat. app. for)

Gruen Cartouche, 14-kt. solid gold Crown-Guard case, with gold-filled flexible Guild bracelet, PRECISION *movement* $72.50

Gruen Cartouche, 14-kt. solid white and coin gold case, with smart silk cord, $52. *Other solid gold wristlets,* $100 *to* $37.50

Gruen Cartouche, with gold-filled mesh bracelet, $40

Other ribbon models from $35

Centuries ago, the finest gift even princes could bestow was a guild watch. The same traditions of fine workmanship which once made guild watches prized above all other princely possessions have been revived with the creation of the modern Gruen Watch Makers Guild

What gift ---

for the one who will head your Christmas list?

Gifts are of two kinds. There are, of course, the usual remembrances. For these there is perhaps still plenty of time before Christmas.

But the other kind of gift, the gift which must express the deepest sentiments, should be considered now! No last-minute choice will do.

What, for this gift, will compare with a fine watch?

Think how admirably it will serve the purpose! At once an article of daily use and a lasting possession, it will be cherished for many years to come as a constant reminder of the spirit that prompted its giving.

And the prestige of the Gruen name on such a gift is your assurance that the watch will meet with immediate appreciation as well.

This prestige is to be attributed to the spirit of fine craftsmanship which the Gruen Guildsman of today has inherited from his forefathers.

Pictured here are a few rich examples of the modern Guildsman's art. Each is worthy to become this special gift.

Your Gruen jeweler—one of the best in your community—can show these new Guild watches; also many others to suit the taste of every member of the family, including men's pocket and wrist watches. Prices, $3500 to $27.50. His store is marked by the Gruen Service emblem shown below.

PRECISION
Trade Mark Reg.

This GRUEN pledge mark is placed only upon watches of higher accuracy, finer quality and finish—none less than $50. Made only in the PRECISION Workshop

Look for the mark PRECISION *on the dial*

GRUEN WATCH MAKERS GUILD
TIME HILL, CINCINNATI, U. S. A.

Branches in various parts of the world

Engaged in the art of making fine watches for more than half a century

This emblem is displayed only by jewelers of high business character, qualified members of the Gruen Guild

Gruen Guild Watches

Now the
AMERICAN PIANO COMPANY
announces the New AMPICO

..the world's finest musical instrument!

THERE is as much difference between any "player-piano" to which you have ever listened and the new Ampico, as between a square piano and a concert grand, a crystal-set and the latest screen-grid radio, a melodeon and a cathedral organ.

Throughout dinner, the new Ampico now pours forth a brilliant panorama of gorgeous piano music without the necessity of changing a roll!

Solo after solo by the man of all men you want most to play for you —whether he be Orloff, Rosenthal, Schmitz, Lopez, Arden, Delcamp, or any of two hundred other masters of the classics or of jazz.

The new Ampico not only strikes the same key which the artist struck when he made the recording. It strikes that key with the same fillip, touch, stroke or bold attack—with *exactly* the timing and finger-energy—of the artist himself.

The new Ampico thus reproduces with photographic clarity *all* the feeling, *all* the poetry, *all* the expression of the artist's interpretation.

It is the *only* instrument which can do this.

No wonder Rachmaninoff has said, "I will record only for the Ampico!"

No wonder Kreisler has written, "The Ampico is the artistic mirror of myself!"

It is perhaps obvious to say that the new Ampico could have been created by but one organization in the world: the American Piano Company, whose twenty-one years of unceasing laboratory research have thus reached a fitting climax.

CHICKERING

Pictured above is one of the handsome baby grands by Chickering, America's oldest piano-maker, and the only piano-maker ever to have won the Imperial Cross of the Legion of Honor. All *Ampico Grands are equally distinguished.*

THE resources of the American Piano Company, the skill and science of its pianocraft, the ideals of its workmen, are unique and matchless, and proceed from its long association with the builders of the Mason & Hamlin, acknowledged the finest of pianos; the Knabe, official instrument of the Metropolitan Opera Company; the Chickering, America's oldest piano; the J. & C. Fischer, eagerly sought by musicians here and abroad; the Marshall & Wendell, noted for its beautiful period styles; the Haines Bros., chosen by 150 conservatories.

With the new Ampico, these magnificent pianos are $750 up. Without the Ampico $375 up. Slight additional charge for delivery west of the Rockies. (In Canada, the Ampico can also be had in the Willis pianos.) Your dealer will gladly offer convenient terms, and make a liberal allowance for your old instrument. For complete Ampico catalogue, write to the American Piano Company, 584 Fifth Avenue, New York City, N. Y.

MASON & HAMLIN • KNABE • CHICKERING

J. & C. FISCHER • MARSHALL & WENDELL • HAINES BROS. • THE AMPICO

BLANKETS — Pure White as Gardenia Petals

(©1929—N. S. W. M. Co. . . . Sheets: Courtesy Wamsutta Mills. Furniture: Courtesy W. A. Hathaway Co.)

There comes a time in practically every home when the purchase of White Blankets must be considered. What can be daintier or more inviting than White Blankets used next to the sheet, with a lovely, colored North Star Blanket as the top throw? Whenever or wherever *you* wish to use White Blankets, you will find in North Star the whitest white wool Blankets made. There's such luxury, such lightness, to North Star Blankets — generously proportioned for every size bed, from that for cribs: 32″ x 42″; to that for large double beds: 90″ x 108″. Certainly baby's crib should have North Star's caressing warmth; assuredly master and guest beds merit their luxurious beauty. Good stores have — or will order — North Star Blankets for you. Write: North Star Woolen Mill Company, Minneapolis, Minnesota.

NORTH STAR BLANKETS

Look for the Name and the Star label.

"Sleep under the

NORTH STAR"

radio luxury.... for a luxury hungry world

The Temple Combination—a luxurious instrument at a moderate price.

MATCHLESS TEMPLETONE... superb duplication of sound just as the recording artists commit it to the microphone . . . is the exclusive gift of Temple to a world that is healthily hungry for radio luxury.

The new Temple is so great an achievement in acoustical engineering it needs no superlatives to bolster its appeal.

The intricate devices by which this tone miracle has been wrought need not be described here. The world doesn't ask for blue-prints. It takes results to its heart.

Any Temple dealer will proudly demonstrate to you that Temple gives a full-proportioned echo of the program it receives.

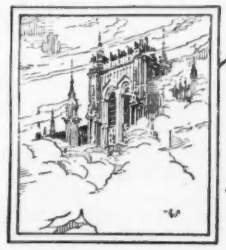
The Temple Combination, illustrated here, is housed in a beautiful walnut cabinet, forty-six inches high. In addition to the temple chassis and speaker, it contains full equipment for electrical reproduction of phonograph records, in rich, true Templetone. Space is provided also for storage of records.

Temple is all-electric. The standard chassis has six 227 tubes—push-pull amplification in last audio stage, using two new 245 power tubes—full-wave rectification. A power supply oversized in every respect, in combination with the Temple electrodynamic Speaker, assures matchless tone for Temple Receivers. Consoled, ready for use. The Temple 8-60 Console . . . $149; the Temple 8-80 Grand Console . . . $169; the Temple Combination . . . $269. All prices less tubes. Prices slightly higher west of the Rocky Mountains. *Temple Receivers are licensed by R. C. A. and associated companies.*

TEMPLE CORPORATION
CHICAGO . . . U. S. A.

TEMPLE
NIGHTS
Broadcast every Thursday at 10 P. M. Eastern Time Over the Columbia Network.

TEMPLE
TEMPLETONE Radio



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"THE SWITCHBOARD OF A NATION"

You need A NEW FACE

THE most formal mode we've had in years calls for a new face; the old, careless, hope-so attitude toward complexion problems just won't do.

Nina Geranium Cream—fluid, fragrant with fresh flower oils—is a 3-purpose, day-and-night cream that takes care of everything. It is a skin conditioner, a bleach and a perfect foundation for make-up.

AT NIGHT... 2 MINUTES

Massage Nina Geranium Cream in—cool, soothing, delightful... Sallowness and ragged sunburn begin to go at once, circles under the eyes aren't there in the morning... Pimples, blotches, roughness, due to sea or wind—disappear in a week... In a month—muscles tighten, contours are firmer, wrinkles fade.

IN THE MORNING, 2 MINUTES

Rub Nina Geranium Cream on, whisk off the surplus. With this smooth foundation, your make-up is convincing and permanent... No rough edges, no shiny nose... And the serious business of face improvement begun at night goes on all day!

FOR ECONOMY

Nina Geranium Cream saves time—treatment-time, result-time. It saves money—a jar costs three-fifty and lasts six months. It saves your reputation as a smart woman who slips gracefully into step with a whole new era in beauty.

nina

geranium cream

COUPON

Look for Nina Geranium Cream in the best shop in your city. If they haven't stocked it yet, send three-fifty to Produits Nina, 580 Fifth Avenue, New York. For advice on beauty problems, nobody can be more helpful than Miss Nina Nestor, at the same address.

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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. W. C. M.: The forthcoming wedding of my sister is to be a small one. Must the groom and best man dress formally if the bride wears white? In this case, is it necessary for her to wear a veil, or may she wear a lace turban? Does the size of the wedding determine the number of guests to be asked to the reception? How can one make it clear that the invitation does not include the ceremony? Is it necessary to seat all the guests at the reception at tables? Should there be a bride's cake, a groom's cake, and a boxed wedding-cake? What time of day is the smartest for a wedding? Should the house be decorated for the reception? Do the bride and groom stand alone to receive at the reception,

(Continued on page 168)

NEW LINES FOR OLD

(Continued from page 90)

freedom for the lungs, for the waist, and for the diaphragm—no shoving or pushing up or pulling down to fit a prescribed formula. And, on the aesthetic side, the fabrics are enchanting—satin, moire, and brocade in all of the peach-pinks, with a few very pale blues and greens. One is tempted to follow the example of the Indian woman who saved her money for a corset and then proudly wore it—pink brocade, lacings, garters, and all—outside her dark Mother Hubbard!

The new dresses with their high, slender waist-lines and long, smooth, curving hip-lines require some sort of foundation, unless one has the figure of a budding Venus. Note that we say budding, as the rather luscious lines of the Venus de Milo would not look well in one of these new frocks without one of these new light girdles. But once fitted to the right type, she would look far better in a Chanel or Patou gown than some flat-chested, hipless child. These new frocks require curves, and the right curves in the right places. So unless they could honestly enter a bathing-beauty contest, all women, old and young, slim and not-so-slim and quite plump, will be getting themselves corsets this year.

One of the best-known corsétières in New York is Madame Binner, who has just moved into a charming new shop on Fifth Avenue between Fifty-Sixth and Fifty-Seventh Streets. Silver walls stippled in soft colours in a pattern of large squares and a black carpet and modern furniture give a striking background for Madame Binner's many excellent corsets. In the opinion of this corsétière, more women have good figures to-day than ever before. There is less distorting and more exercising, so that youthful lines become lasting. Even the fat woman should not despair, as the moment she adopts a corset that holds her properly, rather than moulding her figure, she will look and feel right. The knowledge that she possesses a fine figure will often give a woman just the necessary poise and confidence, and it is something that women of all ages can have. The perfect corset, according to Madame Binner, can only be the one that follows natural lines and brings out the natural curves of the waist, bust, and hips. Of course, her new ones are longer and of much higher cut.

An interesting innovation of Madame Binner's, on a corset for slight figures, is a curved opening at the bottom across the lower diaphragm. Bands of elastic hold the corset in place without the constraint of a solid piece. This absence of pressure gives much greater comfort in sitting down. The all-in-one model is less popular now, but there are corsets here that have separate brassières buttoning on with buttons and elastic loops inside the top.

For sports wear, there is a broad belt of three bands of elastic with four garters attached, and with this is worn a brassière of heavy, coarse crocheted lace. Of course, only the slim or average figure should affect this. Another new model here is a linen sports waist, which is shown at the upper left on page 91, strongly reminiscent of the Ferris waists of fifteen years or more back. This may be made in any colour, and it has an insert of elastic across the front that holds the figure in place without pulling. One woman has these made in colours to match her different costumes. The sports and daytime ones are of linen, so that her maid can wash them out easily, and, for evening, she has them of moire, cut much lower in back and front.

Madame Campbell, also one of the best-known corsétières in New York, is adding three to four inches to all of her corsets. These new models all curve in sharply at the waist, and this added length and curve at the waist will prevent that miserable riding up. On some figures, these corsets will come right up under the bust, giving a smooth, unbroken line. In Madame Campbell's opinion, the diaphragm now presents the greatest problem in corseting. And she uses satin only across it, as this gives a flatter surface, and elastic, which is used on the sides, is apt to constrain the diaphragm. In the war on the diaphragm, the corsets will be fitted from four and a half to five inches above the hip-bone.

Many of Madame Campbell's models are made of Pompadour brocades in delicate pastel tones copied from old French patterns. With these, she uses Alençon lace in a very deep coffee colour, a most luxurious combination. Some models have adjustable lacings on the sides, which make them easier to get into. Others, notably among the sports and evening corsets, have a slide fastening on one side, a very new and remarkably practical idea. The sports corsets are cut somewhat shorter than the average daytime ones.

This IMPRINT—

R *on fine leather means high craftsmanship . . . a high tradition . . . and generations of knowing how*

IF YOU WOULD see how people of a certain position choose fine leather, go into an exclusive Fifth Avenue establishment some afternoon. . . . Watch them as they hold the gift in their hands . . . a casket studded with lovely cinnabar, a handkerchief case, perhaps a bag of ostrich skin from Africa . . . judging with quick, approving glance the quality of the leather, the care and skill with which it has been fashioned. . . . The price, high or low, will not matter . . . for with such people, quality must be the first consideration. But they do insist, almost without exception, that the article bear this tiny golden keystone R . . . and they buy accordingly! It is a matter of common knowledge that people accustomed to the best things in life have come to recognize this imprint as their infallible assurance of quality. That has been true for generations. Almost eighty years ago, the first Rumpp craftsman, finding his product as it should be, set his mark upon it. The imprint stands today, as it did then, for the finest materials, unhurried care in manufacture, and the most expert workmanship. . . . In a word, as the seal of a high tradition. . . . That is why you can be certain that any leather bearing this imprint is, without question, the best that you can buy. C. F. Rumpp & Sons, Inc., manufacture fine leather gifts of every description, excepting luggage. At the better jewelry, department and leather goods stores and stationers.

C. F. RUMPP & SONS, *Inc., Philadelphia* • • • *Est.* 1850

ALL the feminine grace of this season's mode is expressed in a gown of the new georgette for evening . . . soft and clinging . . . with those delicate nuances of line that distinguish the Franklin winter collection.

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SOUTHAMPTON
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Mrs. Franklin inc.

FOR THE HOSTESS

French Dishes and Informal Charm Combine as Aids for Entertaining On an Income that Is Limited

OUT of every twenty women who aspire to be successful hostesses, only one, or two at most, really achieves her aim. The reasons for the failures of the others may be varied, but fully one-half of them are due to an excess of zeal. *"Pas trop de zèle,"* cautioned a wise Frenchman, and the motto may well be applied to entertaining. Mrs. Crœsus is as apt to be an offender in this respect as Mrs. Pence. In the former, it appears in a lavishness suggestive of hotels, rather than a home, and, in the latter, it may be noted in strained efforts and a striving after effect. Mrs. Crœsus may make up for the quality of her entertainments by their quantity, but those who have to count the cost can not afford anything short of success in return for their expenditures.

It is to the hostess with the limited income that these words are particularly addressed, but there are points here that her richer neighbour, also, would do well to ponder over. If there is no ease in entertaining, then there is no spontaneity among the guests. Therefore, simplicity should be one of the first rules, but it must be simplicity that is perfection. Add to this, imagination in a discreet quantity, and—here is a point for the limited income—a certain amount of specialization. That means, find out the type of thing you and your cook are happiest in doing, and play it up. It may be small, intimate, exquisitely served dinners in the French manner, it may be pleasant luncheons on Sundays, it may be buffet suppers or little chafing-dish parties after the theatre—but, whatever it is, do it a little better than any one else, and eager guests will make a path to your door.

PARTIES ON SUNDAY

The formal dinner often looms rather large on the expense account, so the hostess of limited means might make a feature of entertaining at luncheon on Sunday, a time when both men and women are free to relax and enjoy a little leisure. Buffet suppers on Sunday evening are another way of entertaining more than a half-dozen people without great cost—and, certainly, if a meal of this sort is properly done, it is one of the most delightful of entertainments. By asking guests at these two times, a hostess might practise skilful economy without apparently counting the pennies.

In the planning of menus, the clever hostess follows the rule of simplification without any loss of distinction. A few dishes, the best of their kind, are far better than twice as many not so well done. And little fussinesses, paper frills, sprinklings of chopped nuts, dabs of whipped cream, and elaborate salads are a mistake in any régime. Take a lesson from the real French cuisine—not the so-called French cooking to be found in certain hotels and restaurants—and note the lack of affectation. For example, a crisp salad of lettuce, romaine, endive, *mâche,* or chicory with well-made French dressing is an epicure's delight and a feature of most French menus. Yet, how many women use this admirable, though simple dish? A head of lettuce hacked into halves or quarters with a knife—a barbarous and heathen custom, that—with a smear of manufactured dressing poured out of a bottle, is not what is meant by this, but a salad made by pulling the leaves apart, placing them in a bowl, which, possibly, has been rubbed with an onion, and thoroughly "fatigued" with a well-blended dressing. Whether served with chicken or alone as an ending to a simple meal, a salad of this sort can not be improved upon.

THE SWEET COURSE

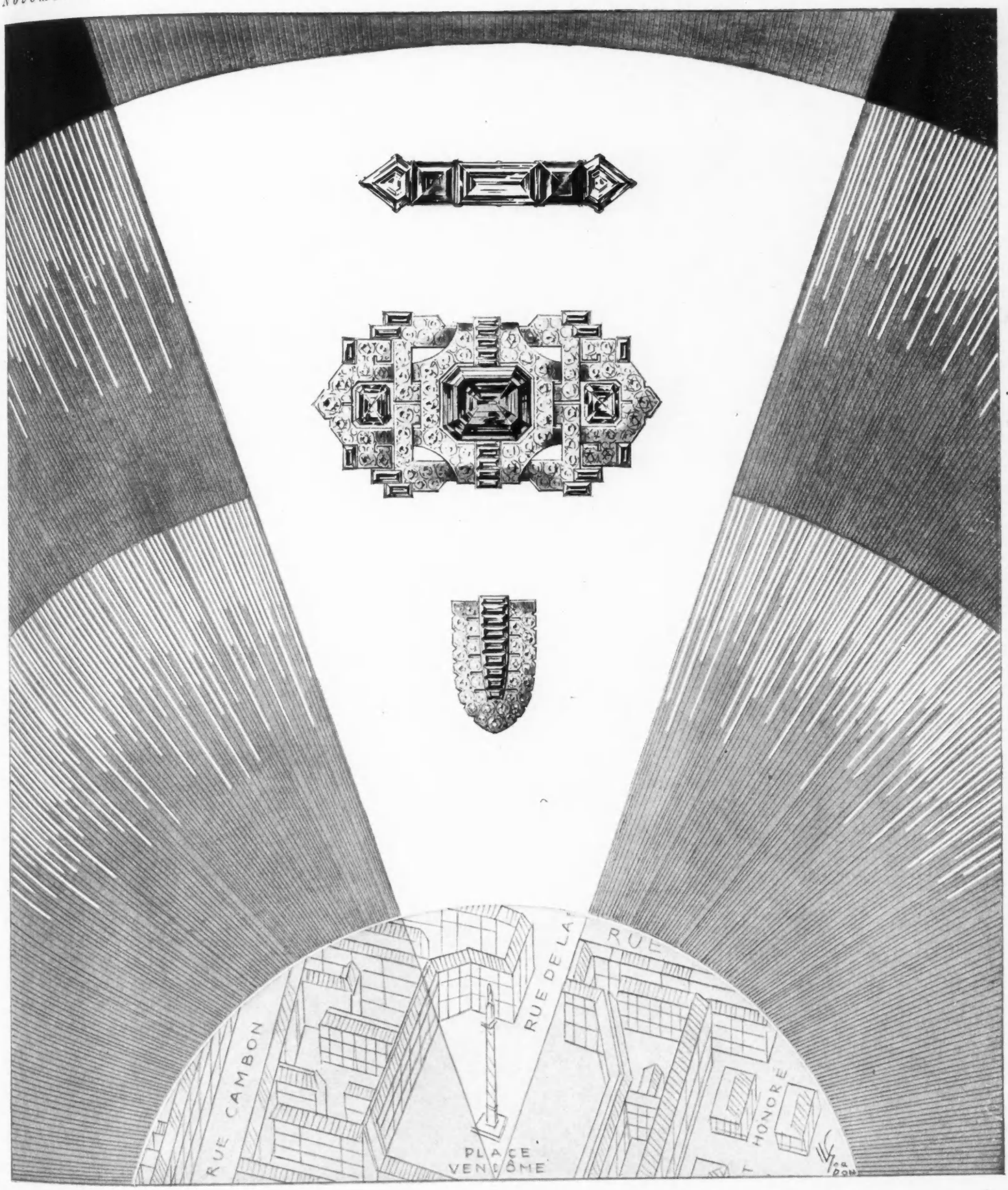
Then, again, for the sweet course, the French use fresh fruits and those delicious compotes of fruit with the greatest success. For instance, a little restaurant near the Chambre des Députés serves fresh raspberries with lemon-juice and sugar over them—a happy inspiration, which brings out the delicate flavour of the fruit without any cloying sweetness. To many, the term "stewed fruits" suggests nothing but dried apricots or prunes, cooked to the ultimate degree of tastelessness, but any one who has ever eaten *compote de cerises* or *fraises* or *pêches* or *mirabelles* will agree that fresh fruit properly stewed is a dish fit for a king. And the doctors and dietitians will add that it is one of the best and most easily digested desserts. *Fruits rafraîchis* is another dish of whose virtues many hostesses are apparently unaware. Pieces of pineapple, preferably fresh, sections of apple, slices of stewed peaches, stewed greengages, and cherries (the black cherries are perfect for this, when they are in the market) are a favourite combination for this, and almonds are a pleasant addition, but this must be served ice-cold or it had better not be served at all. Kirsch, that delicious clear cherry liqueur, obtainable in this country in a non-alcoholic version, when poured over the fruit gives another French touch.

And the mention of kirsch leads up to the fact that few hostesses take full advantage of the many excellent cooking-wines. The plainest sauce may be lifted out of the commonplace by the use of these cooking-wines, and so can the most humdrum pudding. The Hôtel de l'Univers at Tours serves a rice pudding lifted into the de luxe class by being made in a mould and brought to the table with a delicious sweet wine sauce. The American hostess can emulate this by adding gelatin and whipped cream to an ordinary plain rice pudding (no raisins, or the dish acquires a nursery flavour), packing it in a mould, and keeping it on ice for several hours. A sauce made with a cooking-wine is a fitting accompaniment.

CHEESE OF ALL NATIONS

To take another idea from the French, a variety of cheeses arranged on a cheese-board is an excellent finish to an informal meal. Roquefort or Gorgonzola and Camembert or Brie; that popular Italian cheese, Bel Paese; Edam for those who like Dutch cheeses; and one of the soft creamy ones are a good selection. Port-salut and Pont l'Evêque are two other favourites, and the English Stilton and Cheddar, if it is real Cheddar, must not be forgotten. If one can procure *petit suisse*—and it may be bought rolled up in its little paper, in New York—it should be included, too.

(Continued on page 166)



VAN CLEEF & ARPELS
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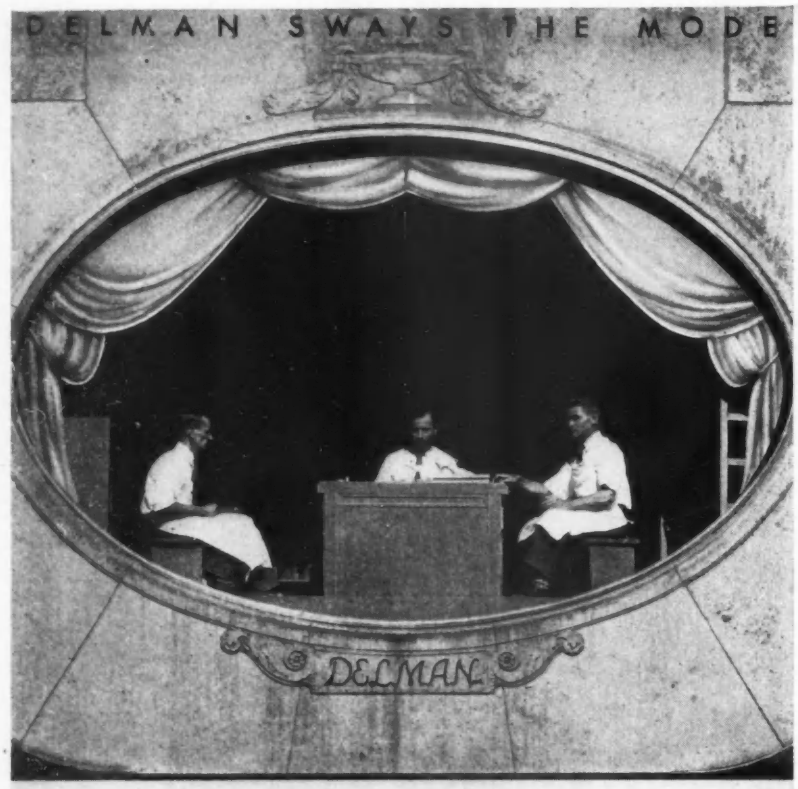
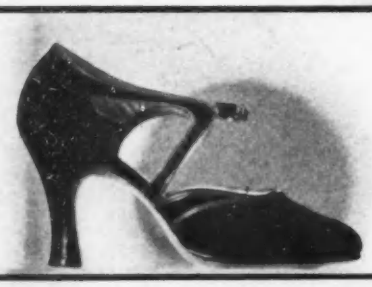
The charm of the Place Vendôme reflected in every stone in every creation

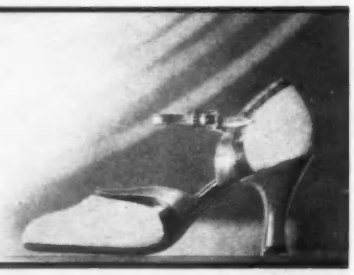


"THE FALL MODE BY DELMAN" means Shoes of exquisite beauty made entirely by hand—of smart Reptile Leathers—Suedes—Dull Kid—in lovely new colors—melting Browns, tailored Blues, deep Dahlia tones, chic Blacks . . . distinguished and flattering Shoes for aristocratic feet!

"GLESCO"—*the ultra smart Oxford for town and spectator sports. In combinations of Black, Brown or Green Suede and Calf.*



"TAMARA"—*modelled on slender, graceful lines, has appliqued swirls of contrasting leather, on Black, Brown or Blue Suede, or Patent Leather.*



"LORA"—*charming for evening in pastel crepes or metal brocades, trimmed with silver or gold, with tiny jewelled buckle.*

Delman Shoe Salon

558 Madison Ave. Bet 55th & 56th New York

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AUTHORIZED DELMAN AGENTS IN PRINCIPAL CITIES

FOR THE HOSTESS

(Continued from page 164)

An excellent Continental sweet known as Haide's Cheese Pudding combines both cheese and fruits in a most unusual manner. A pound of rich cottage cheese is forced through a hair-seive after enough creamy milk has been added to make it go through easily. This is then stirred until it is entirely smooth, when sugar is added to taste—about one or two spoonfuls. Half of an envelope of gelatin is dissolved in a little water and added to the cheese, mixing them well together. The pudding is then turned into a mould that has been rubbed with a little oil and allowed to remain next to the ice for three or four hours. It is served very cold, surrounded with a sauce of red raspberries or currants. If fresh fruits are not available, Barle-Duc jelly or raspberry jam provides a good sauce.

TO START THE MEAL

Either for luncheon or for supper, hors-d'œuvre are a beginning second to none, but some hostesses mistakingly regard them as complicated and difficult. From four to eight different kinds offer sufficient variety, and they may be simple to prepare. Besides the usual olives, plain or stuffed, sliced hard-boiled eggs in mayonnaise, carrots and peas in mayonnaise, pickled beets, and red cabbage pickle, there are numberless dishes that may be employed to avoid banal assortment. La Rôtisserie de La Reine Pédauque in Paris serves chopped celery and rings of green pepper in French dressing, for instance, and another hors-d'œuvre here is a potato salad given added interest by the addition of hard-boiled eggs and any cold boiled fish, such as brill or turbot. Thinly sliced cucumbers soaked in French dressing until flexible and translucent and celery root cut in shavings and served in mayonnaise are two always popular dishes. The Elysée restaurant in New York has as a specialty of the house what look like little apples, but are really mousse of chicken or ham dipped in tomato jelly. These are slightly more difficult to prepare, but they are so decorative and also so delicious that they are well worth the extra effort. Any of the legion kinds of sausage may be used successfully, and care should be taken that the very large ones are sliced as thin as paper so that, in the old English expression, "you can taste the knife." In French restaurants, a specially long, narrow, sharp knife is kept for this purpose.

EGGS WITH A DIFFERENCE

In the summer, instead of hors-d'œuvre, *œufs en gelée* provide an appetizing alternative. The French chef places two little leaves of watercress or mint or *mâche* at the bottom of the cup before putting in the soft-boiled egg and aspic jelly, so that when the jelly is set and the egg is turned out, there is a decorative little touch on the top. A variation of this is to put a piece of cold boiled ham at the bottom of a slightly wider dish and place a cold poached egg on it, before pouring over the aspic. This is better eaten in the dish itself.

Another good cold dish with which to begin a meal is *œufs Vian,* named after the restaurant where it originated. Until a few years ago, as visitors to Paris may remember, Vian's was in existence in the rue Daunou, almost across from the Hôtel Chatham, and American eyes were often caught by the ears of corn placed temptingly in the window. Some one once remarked, "If only a Frenchman had discovered huckleberry pie!" *Œufs Vian* showed what happened when a Frenchman discovered corn. Cold boiled corn was scraped from the cob and mixed with mayonnaise, and, on top of this, a cold poached egg was placed. The stranger, tempted by this golden symphony, might hesitate over so exotic and unusual a combination, but, after a taste or two, all doubts were quickly dispelled and *œufs Vian* remembered as a delicious entrée.

For the hostess who likes to dabble in cooking herself, or even whose husband has talent in that way, the chafing-dish supper for a few intimates after the opera or theatre is the ideal entertainment. The whole secret of chafing-dish cooking is to have the ingredients at hand and ready, and these can be easily prepared beforehand. Any of the usual rarebits, lobster Newburg, or chicken à la King acquire fresh zest when made under one's eyes at such a time. Scrambled eggs, too, are a welcome dish at this hour, and an excellent way to prepare them is to cover the bottom of the pan with cream, before turning on the heat. A lump of butter and salt and pepper to taste are added, the eggs are broken into the mixture, the heat turned on, and the whole beaten constantly until done. Tomatoes chopped up with a little salt, or fresh mushrooms, or cold boiled rice, or shredded ham may be added to the eggs by way of variety.

NOVEL RECIPES

Instead of lobster Newburg, equal parts of lobsters, shrimps, and crab-meat may be added to the Newburg sauce, with delicious results. Curried chicken may be prepared by making an ordinary cream sauce, as for creamed chicken, and adding one or two teaspoonfuls of curry-powder dissolved in a little water to the sauce, as well as almonds and chopped apples. This should be served with chutney.

Spaghetti and macaroni lend themselves well to chafing-dish cooking, if they are boiled and blanched beforehand. Macaroni with mushrooms in a tomato sauce sprinkled with cheese, macaroni cooked with chopped green peppers, tomatoes, and cheese, and macaroni and hard-boiled eggs in a white sauce sprinkled with cheese are three variations of a well-loved theme. The little fancy shapes of macaroni always give an amusing touch. It is also possible to get ravioli in many Italian shops in this country, and it should always be served with a tomato sauce.

Fried oysters acquire extra deliciousness and flavour if they are dipped in egg-yolk and rolled in cracker crumbs, then left on the ice for about three hours, and dipped and rolled again before cooking. Fried a golden-brown with possibly some bacon in the dish, and eaten with a pickle of some sort, there are few more appetizing dishes.

M. C. H.

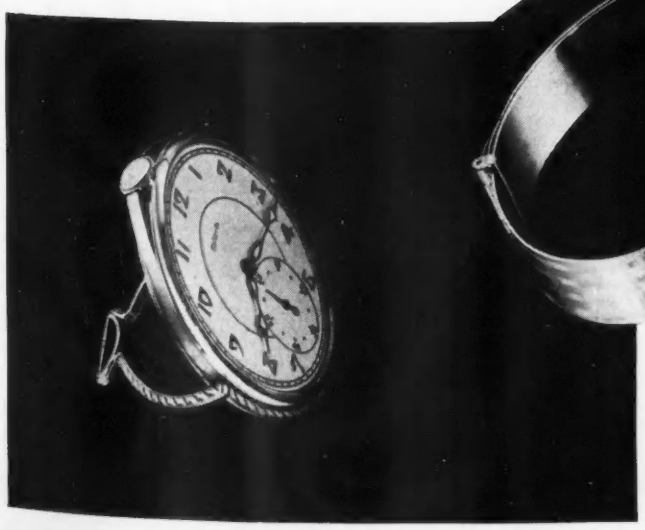
Wadsworth cases are sold to the makers and importers of good watch movements only.

Therefore, one way to be sure of getting a good watch is to look for the name Wadsworth in the case.

THE WADSWORTH WATCH CASE COMPANY,
Dayton, Ky., Opposite Cincinnati, Ohio
Case makers for the leading watch movements

Wadsworth Cases

MAKE WATCHES BEAUTIFUL



On this page are illustrated fine watches with movements by well-known makers, and cases by Wadsworth. Other Wadsworth models will appear in succeeding advertisements

The Bag of the Month

YOU, WHO WILL WANT TO SEE CORDOVA CREATIONS, AND YOUR DEALER, WHO WILL WANT TO SHOW THEM TO YOU, CAN MEET ON THE COMMON GROUND OF QUALITY AND STYLE

You would never think of looking for Cordova Leatherware except at the better stores and jewelers. It requires quality ideals on the part both of the buyer and seller to appreciate all the true beauty that is so painstakingly wrought into these creations. It is the genuine hand tooled leatherware . . every line in each design and motif is individualized by the hand of an artist. Look for the Cordova trade mark clearly stamped in each genuine Cordova creation. It is your identification of genuine hand tooled, hand wrought, hand laced leatherware as styled by masters of the fine art of leatherworking. See these at your dealers or jewelers. Or write direct for beautifully illustrated literature.

THE CORDOVA SHOPS, INC., BUFFALO, NEW YORK

Makers of Bill Books, Cigar and Cigarette Cases, Desk Sets, Photo Cases, Overnight Cases, Key Cases, Toilet Cases, and many other creations in Leather

Cordova
hand Wrought Leatherware

ANSWERS TO CORRESPONDENTS

(Continued from page 162)

or are they assisted by members of the bride's family? Is it necessary to send wedding announcements to those invited to the reception, as well as to those who are not? Can you suggest a simple and appropriate menu?

Ans.: If the bride wears the traditional white bridal gown and veil, the men in the bridal party should be dressed to accord with her; that is, with cutaways and striped trousers, as well as the usual accessories to formal daytime attire. In place of the cutaway coat, Oxford-grey sack coats could be substituted. Either a veil or a lace turban (only if it were smartly draped) may be worn, but the former is the more customary head-dress. No, the size of the wedding does not determine the number of guests to be asked to the reception. Your sister might have only the immediate families to the ceremony and invite any number of people to the reception. It is a very simple matter to make it known that some people are being invited to the ceremony, while others are being asked to both the ceremony and the reception. You might write notes to the former group and have the invitations engraved or written by hand (which is very inexpensive, and, if done well, very effective) for the other group. The correct form would be—

Mr. and Mrs. Henry Sage Lightfoot
request the honour of your presence
at the marriage reception of their
daughter
Ethelinda
to
Mr. Peter Paul Whitestone
on Wednesday, the thirteenth of February
at twelve o'clock noon
Saint Martin's Church
New York

Your sister might serve buffet refreshments with a table for the bridal party, or she might have the entire wedding breakfast served at tables. Some brides have a bride's cake, but it is always customary to have a wedding-cake in boxes. The groom does not have a cake. The most appropriate time for a wedding is anywhere between twelve and four o'clock. A

(Continued on page 172)

THE PINGPONG RACKET

(Continued from page 83)

thinking that the pores of a worthy player are not dilated to their full extent when he is in action. At each end of the room, there should be a stand big enough to accommodate an ash-tray, cigarettes, and, if possible, a place for the glass of plain or kalak water that accompanies each player, according to the individual kidney.

The question of lighting is very important. For night-playing, there should be a strong, diffused overhead light, centered on the table. For daytime, there should be as much light as possible, coming evenly from all sides. French windows are desirable, and ventilation also is of consequence. The best way to attain that is by combining French windows with screens.

All of this paraphernalia and, of course, a complete pingpong outfit, obtainable at any sporting store, are necessities. There are two other luxuries that have been innovated by Long Island's foremost woman player, Miss Neysa McMein. The first is a large bowl, not unlike the old-fashioned wooden salad bowl, filled to the brim with balls. This is a great saving to the stamina. Miss McMein has added a refinement to this breath-and-temper saving device by allowing her daughter, aged five, to frolic under the table, picking up stray balls and deftly handing them to the players. This notion will undoubtedly appeal to the mothers of the country, as it involves, besides convenience to the guests, certain fundamental essentials of child training. The child must not talk and must learn to retrieve the little spheres without interfering with the springing feet of the players. It has been suggested that in those unfortunate families where the offspring are above the age limit, or where the modern educational system of expressing their own personalities has rendered them unfit for active service, a midget from Coney Island or the circus could be used as a substitute.

A boon to those who live in the country all the year around and to the hostess who opens up her country seat for winter week-ends is the bastard brother—round-robin pingpong. This game is ideal for the countless guests who, suffering from the week's strenuous work, drinking, dancing, or idling, crave their exercise with the maximum amount of chilly air and the minimum of effort. To play this properly, the heat should be turned off and all the windows opened. Then, all the available people are collected around the table, with a racket laid on each end. One man hits the ball across the net and drops the racket on the table for the next player in line. The same process continues on the other side. The first man returns the shot and leaves his racket for the following player. This creates a stampeding circle around the board. As the game progresses, it becomes more violent, because, the fewer the players, the farther and quicker one has to run between shots. An aged cocker spaniel or the average Canadian husky, tied under the table, could be used as an extra hazard for the hardier ones who tire of such casualties as those obtained by a good clip on the nerve-centre when one catapults onto the floor or a pretty line engraved across the forehead by a well-aimed forward flop.

The objects of an aspiring player must be footwork, an accurate eye, and a flexible wrist. In addition, an even disposition is an asset. Choler has been known to redden and render inexact a normally precise eye. There is, also, an unethical, but stimulating habit practised by some of our better players, which consists of remarking on the efficiency of the opponent's form or referring to his appearance or ancestry. Any old hand at poker will recognize the efficacy of this system.

One of the world's greatest pianists has advanced the interesting theory that accuracy is largely due to a good ear and a sense of rhythm. He claimed that in fast play, the ball travelled too fast for the eye to follow, and the judgment of one's strokes came from the sound of the ball as it hit the table or racket.

The best players are culled from a variety of professions. An assorted dish composed of Bill Tilden, Lady Edwina Mountbatten, Sidney Lenz, and William Rhinelander Stewart indicates that there is hope for all. The game is as democratic as the Constitution. It is available to every one from the prosperous manufacturer to the impoverished progeny of less able and more speculative parents. So tighten up your belts, countrymen and women, and prove to the vacillating bulk of sceptics that this is no pansy game!

The essential Refinement...TOWELS *of* LINEN

This limited showing of exclusive designs can only suggest the wide range of recent creations in Irish and Scottish weaves that are at the command of American women. ~ ~ ~

MANY A HOSTESS whose charming hospitality, in drawing room and at table, has enchanted her guests, is betrayed by the revealing details of her bathroom appointments.

She who places at the disposal of her guests the suave refinement of Linen Damask towels need fear no such betrayal — for at the touch of the fingers to its texture, Linen Damask interprets a delicacy and a fineness that are attributed, inevitably, to the hostess herself.

For generations, towels of Linen Damask, loomed by the craftsmen of Ireland and of Scotland, have been the traditional expression of impeccable taste. Today, when the bathroom has attained an especial beauty and luxury of appointment, the designs and tints of Linen Damask towels are as essential to distinctive harmonies of decoration as their exquisite texture is to a fitting refinement of living.

If you desire further information, write The Irish & Scottish Linen Damask Guild, 260 West Broadway, New York, N. Y.

LOVELY LINEN
FACE & HAND TOWELS
impressively correct

"PEOPLE ARE ALWAYS ASKING ME WHERE I GOT THIS KIT"

BUSINESS isn't a formal I-beg-to-reply sort of thing at Hamley & Company. How can it be when every mail brings in letters from unknown friends who are as tickled with their new Hamley Kits as a boy with a new toy? Letters from executives, professional men, men who can afford the finest. Letters praising the honest solid-leather "feel" of the boxes. Letters thanking us for banishing the tricky loops and gadgets which cluttered up toilet cases and made useless work of packing. Friendly letters . . . letters that make us want to call every writer by his first name!

The Hamley Kit is just a simple box of thick solid leather. But it is made by leather craftsmen who have had years of experience in turning out beautiful saddles for western cowboys—the hardest-to-please customers in the world. *And made of such leather!* Extra thick, extra choice . . . because nothing short of this supreme quality will stand up under constant use and hold its shape without *crushing in* or *denting*.

Hamley Kit leather turns a beautiful rich russet color with the passing years.*

This new type kit gives a man a chance to carry all his "pet" toilet articles with him when travelling. No bothersome loops or cubby holes take up space and waste time and patience. You just toss the articles in . . . everything fits . . . everything is together, ready for instant use!

MAIL ORDERS FILLED DIRECT
IF YOUR DEALER
HASN'T HAMLEY KITS

You will find Hamley Kits at the smartest shops. However, should you have difficulty locating them, we will be glad to fill your order direct, mailing the kits postpaid. Hamley & Company, Saddle Makers, . . .250 Court St., Pendleton, Oregon.

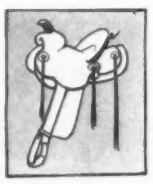
SIZES AND PRICES

Medium	8 5/8x3 7/8x1 1/8	$ 6.00
Large	9 1/2x4 1/4x2 1/4	7.50
Extra large	10 1/2x5 3/8x2 3/4	10.00

Name or initials embossed on lid, 25c extra.

*Be sure you get the genuine Hamley Kit, made of Hamley-quality leather, by looking on the bottom of the box for the saddle trade-mark.

HAMLEY KIT

MADE OF GENUINE SOLID LEATHER LIKE A FINE  COWBOY SADDLE

"IF I COULD ONLY FIND WORDS!"

(Continued from page 76)

the influence of any one man (she writes) until, dining at the T—'s one night, I met R. He was sitting quite alone, and his hair—that wild, golden glory that I was to know so well—was like a halo in the candle-light. His eyes were the colour of star-sapphires, and, when they rested on me as I entered the room, it seemed as though a flame were lit behind them. . . ."

In the portrait of this amazing person, the real R. will, of course, recognize himself; or, if the authoress happens to know three or four men with blond hair and grey eyes, it is not improbable that each of them will privately acclaim himself the original. Flattered, then, he reflects: "I have been an influence in the life of a lovely woman. Lo, I, too, am important." And he attaches himself to her radiant group like a star drifting toward the crescent moon, never realizing that what she has been writing about is not R. himself, but the way in which she (the lady) has reacted to R. Thus the authoress is able to hold the man of her choice in the hollow of her hand: and it is not until he has eventually climbed out of it, to be succeeded by some one else, that he notices the ink-stain on her finger.

THE NEW TECHNIQUE

The personal memoir, then, no less than the sonnet, has evolved a new type of love-letter. The old kind, delicately hand-woven of fair words on fine note-paper, is completely out of date in these times when telegraph-wires are the vibrant threads from which is forged the glowing chain of love. Answer one telegram that says: "I LOVE YOU STOP WILL YOU MARRY ME" by another saying: "DARLING STOP OF COURSE I WILL," and you have a romance, which may last for fifty years, condensed into fourteen words. As for the woman who wishes to be more eloquent about her love, she wastes no money buying postage-stamps. She writes, in a book which the world may read, "I love this man;" or, alas, more frequently in the past tense, "I loved this man." And then (since other people's love-affairs, to be interesting, must be disastrous), she goes on to tell why this love did not endure. And when the story is done, she collects royalties on it while waiting for another unhappy romance to furnish material for another book. Hearts, nowadays, are transfixed alike by the sturdy pen of reminiscence and the frailer quill of poetry, and the resultant flow is apt to be, not blood, but more and richer ink.

You may say that a man does not enjoy being publicized in a woman's memoirs; that, when he comes to write his own protestations of love, they are addressed, not to the lady-littérateur, but to some girl who has never written anything except her own name on the backs of cheques. You may say that a man who inspires a sonnet is embarrassed when he finds it out; and that oblivion awaits him who is borne too far aloft on the wings of autobiography. Well, drowning is the pleasantest death, and, whether the sea be salt water or ink, the victim will feel no pain when the flood closes over his head.

To repeat: the women—enchanting creatures—are only writing of themselves; a topic that includes, subjectively, all of the people whom they have ever met or loved or hated or dined with or killed. Let them continue to give us their small, breathless self-portraits. Let them have their fluent pens and entrust to less vigorous hands the knitting-needle and the feather fan. Women have never been more interesting than they are to-day, especially to themselves. Consider Angela, for instance.

Angela is a poet. Being an amateur poet pays very little, but Angela, equipped as she has always been with the luxuries of life, can afford to be indifferent to money except when it is symbolized in a thing of beauty, like an emerald, or the deep, transparent waters of the artificial lake on her father's country place. Thinking of her, I seem to see her, expensive and ineffable, moving delicately through long rooms whose clouded lights fall softly on the suave suggestion of old silver and jade; and I am certain that her ambition to write poetry dates from the time when, accidentally, she saw herself reflected in a long Venetian mirror at the end of one of those rooms. Slender and shining in white satin she was, then, and her pale fragility was like an arrow of light in that dimness of soft shadows and tapestried walls. It was too lovely a picture to go unsung; and Angela, seeing in the reflection all the charm of her surroundings gathered and concentrated in one acute and overwhelming essence of charm, which was herself, was impelled to describe it on paper.

So she began, ecstatically, to be a poet.

Frequently, after that, there would be moments when her whole body seemed poised in a frail flight of fancy; her sensitive brows would vanish almost into her hair with whimsy, and, with eyes, mouth, and pale hands curved lightly in the ecstasy of inspiration, she would strain like a flower toward the stars, the air around her bright with yearning. In these moods, she wrote little sudden poems beginning:

"Why do I weep? Why do these tears
So lightly fall upon my velvet gown? . . ."

Small, melancholy verses they were, all about herself, and made of a great many mauve and shining words like "wan" and "frail" and "silver-spun;" but they were charming, because they embodied and crystallized so happily her own personal charm.

THE MOON—AND RUMP STEAK

Angela's frail emotions led her, exquisitely, to love and marriage with, alas, a moderately poor young man who had figured largely in her sonnets. Going to see her one day, when she was a bride of some six months, I found her bowed down, a slim crescent of woe by Chanel, in the scented dusk of her bedroom. I took a piece of paper from her listless hand and read these lines:

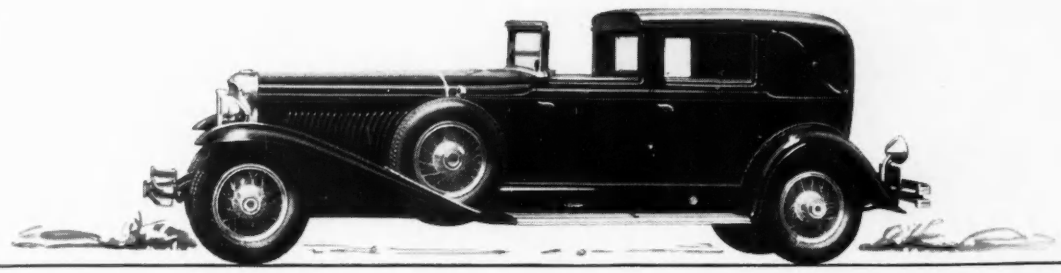
"The moon is very still to-night;
If I should stand on tiptoe, might
I wake it? . . ."

"Turn it over," said Angela in a dreadful voice. I turned it over, and my startled eye beheld in the same handwriting the words:

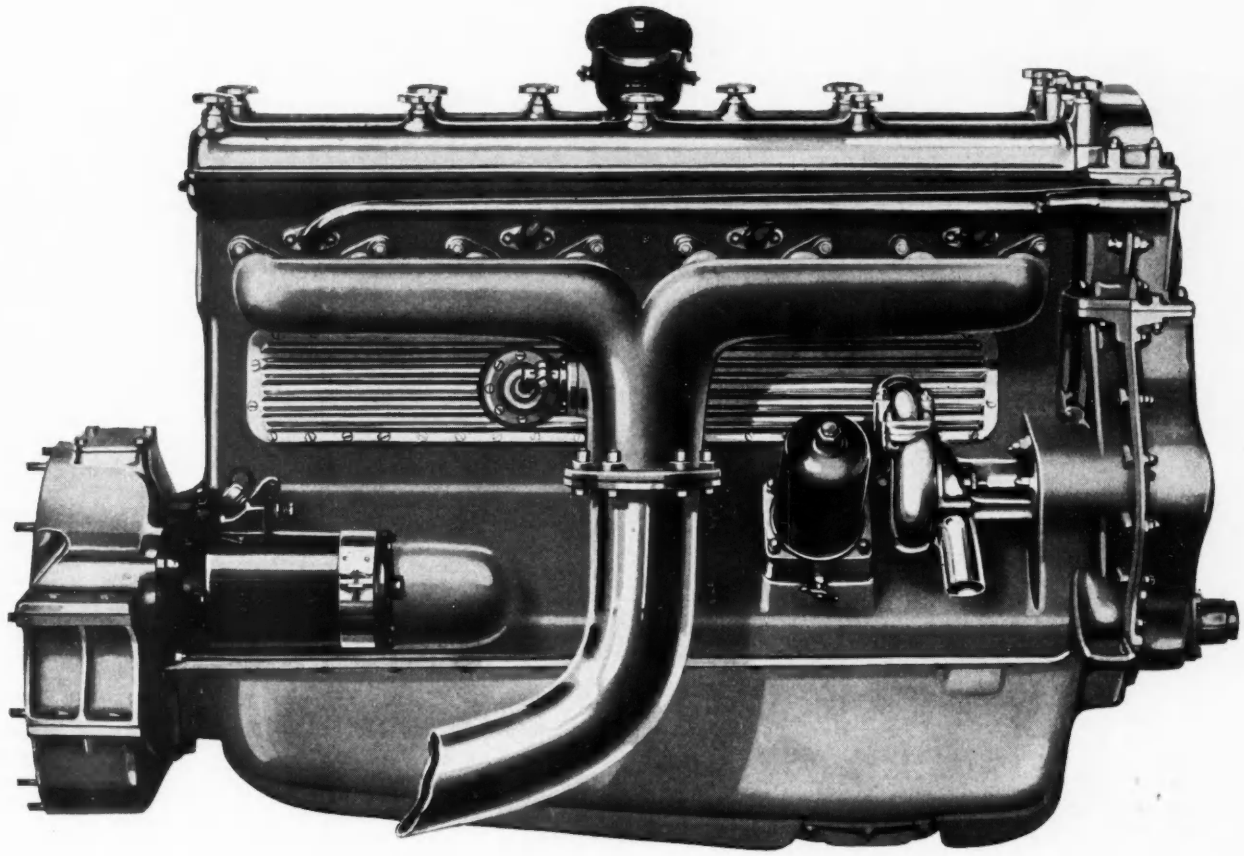
4 lb. rump steak
2 lb. onions
6 Dutch Cleanser
1 fly-swatter

She explained brokenly that, in searching her desk for a slip of paper upon which to write that day's market-

(Continued on page 172)



All-Weather Cabriolet



The Power Plant That Spells Safety

WHY should a man want a car whose engine develops 265 horsepower? Not to be able to drive 100 miles an hour, or more . . . although that is possible without any special effort in a Duesenberg; not so that he can go 90 miles an hour in second gear . . . although there are times when this advantage proves priceless; but rather that when a man purchases a motor car he wants to fortify himself and his family with every protection obtainable. The safety of a Duesenberg owner starts with his sense of security, with his mental attitude when he gets in to his car to fare forth into traffic, with the knowledge that this is the world's strongest, most powerfully built motor car, in every respect. He has as a result, complete mastery, which spells protection; mastery of road conditions, mastery of traffic emergencies, mastery of every situation. Strains which would wreck another car, leave a Duesenberg unharmed. Its superb strength in every part, the perfection of its balance, the ease with which this mighty giant is subservient to your every wish, the steadiness with which it holds the road at all speeds, its tremendously powerful and efficient brakes, all combine to produce what Duesenberg after all stands for: The Utmost in Safe Transportation.

Chassis $8,500

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"The World's Finest Motor Car"

Duesenberg

265 h.p.

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PRACTISING FURRIERS
FOR MADE-TO-ORDER

FURS

Made-to-order furs are an accepted custom with three-quarters of our clientele instead of a fastidious gesture of the very few, they have become a fashion-habit of the smartest women in America. And, quite probably, no other house in this country makes to order so many "precious" furs for so many women distinguished in fashion.

Sable · Chinchilla

Mink · Caracul · Broadtail · Ermine

To order or Ready

Kurzman

661 Fifth Ave. New York

practising furriers

"IF I COULD ONLY FIND WORDS!"

(Continued from page 170)

list, her hand had fallen upon this fragment of verse written before her marriage, and she had, all unwittingly, written her list on the back of it. "Think!" cried Angela, raising tragic eyes to mine, "before I was married, I wrote about the still and slumbering moon. Now, I am engaged in writing about—a rump steak!" Her voice trembled and grew bitter.

But—and this is characteristic of all our Angelas—when I had gone, she at once set about composing a poem, which began, "My heart has felt the sodden heel of Life," and thereafter posed successfully as a song-bird crucified upon a fly-swatter. Nothing could have stopped her from finding something interesting in herself that she wanted to express or, once having found it, from expressing it. There is now, people say, a new depth to her work; and always, between the lines of her verses, there is the enchanting suggestion of Angela herself, pale and a little wistful. Through the magic, throbbing current of good black ink, she is able unerringly to project to posterity a portrait of her own unfailing charm.

And the Angelas of this enchanting world are legion—bless them!

ANSWERS TO CORRESPONDENTS

(Continued from page 168)

few ferns and palms or flowering plants are the only decorations needed, and even these might be omitted. At the reception, the bride's mother greets her guests as they come in. The bridal couple are in a far-off corner, where they are congratulated by the guests who are brought over to them by the ushers. Announcements need only be sent to the people who did not attend the wedding ceremony or reception. Here are two menus for your consideration, either of which might be used for a menu for your reception.

Clam Broth or Consommé in Cups
Chicken or Lobster Croquettes
Cold Meats
Celery and Lettuce Salad
Ice-Cream Cake
Coffee

Cheese Croquettes
Broiled Chicken
Potatoes Pease
Fruit Salad Pâtisserie Wafers
Coffee

Miss M. L. D.: What is Scotch woodcock, and how is it prepared?

Ans.: Scotch woodcock is eggs with anchovy, and here is the recipe. Six eggs are beaten slightly. Two tablespoonfuls of butter are cooked with one teaspoonful of flour and one cupful of cream; this is added to the eggs and cooked until creamy; then add one tablespoonful of anchovy paste and one tablespoonful of minced capers. This is then served on buttered toast.

Miss J. A.: Will you be so kind as to inform me as to what are the best clothes to take on a short trip to England and France, leaving here in the late autumn? Would it be necessary to take a fur coat? I expect to be away for about four weeks.

Ans.: By all means take your fur coat if you are leaving for Europe at this time of year. It will be welcome both in England and France if the autumn and winter are anything like the ones last year. You may wear a fur coat, if you wish, on board ship, although many travellers prefer a heavy tweed coat, as fog and inclement weather often do not improve the fur.

As for your clothes on board ship, it is the custom to wear simple clothes such as one would wear in the country. One-piece dresses and suits of woollen or knitted fabrics in neutral and serviceable colours are appropriate, and these will also be found useful when visiting the cooler climates.

During the daytime, life on board ship is informal, and dressing is in accordance with this spirit. There are certain occasions in the evening, such as dances, concerts, and other affairs planned for the amusement of the passengers, for which one wears evening clothes. Most people dress for dinner, but it is in much better taste to wear only informal dinner-dresses. The following list may serve as an outline, but must, of course, be adapted to individual needs.

FOR THE STEAMER

One tweed or woollen top-coat (A three- or four-piece ensemble, which includes a heavy top-coat, is excellent)
One or more light-weight woollen dresses in colours to form ensembles with the top-coat.
Two small felt or tweed hats
One pair of walking shoes with solid leather heels
Two informal dinner-dresses (lace and chiffon pack easily)
One evening wrap
One pair of evening shoes
Day and evening gloves and stockings

FOR EUROPE

One tweed ensemble for general wear (This may be the three- or four-piece suit worn on the steamer)
One afternoon ensemble, to include a more formal coat and two interchangeable crêpe dresses or a skirt and satin or lamé blouses
One afternoon hat
One pair of afternoon slippers
One formal evening coat and wrap, which may be the same as worn with the less formal dinner-clothes.
Evening slippers and gloves
One heavy and one light-weight négligé and slippers
Easily laundered lingerie
Suède gloves and silk stockings

This list, of course, does not take into account active sports clothes, which should be included if you intend to participate in any activities.

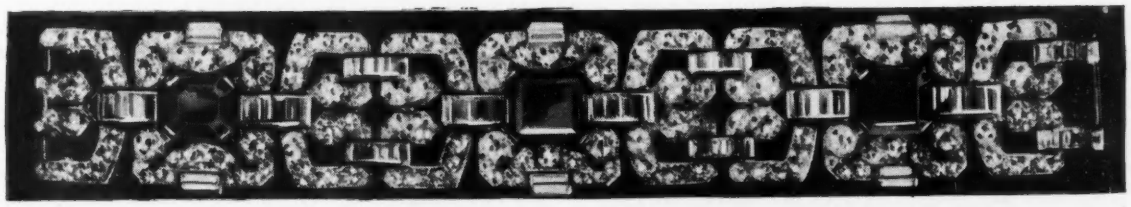
Miss E. K. D.: I have a grey caracal coat that I expect to wear for general daytime occasions with a green dress and grey and green hats. Shall I wear beige or grey stockings with this ensemble? Would brown shoes be the logical choice? If I wore black shoes with it, should they be of suède?

Ans.: With a grey caracal coat worn over a green dress and with grey or green hats, brown shoes would be quite inappropriate, and, as there is no reason why walking shoes must necessarily be brown, we would suggest that you have black calf or kid walking shoes with solid leather heels. If you do not want these shoes for utilitarian purposes, you could have water-snake in a dark tan. Grey stockings are not worn by well-dressed women. The smartest stockings are those in skin colour and the least noticeable.

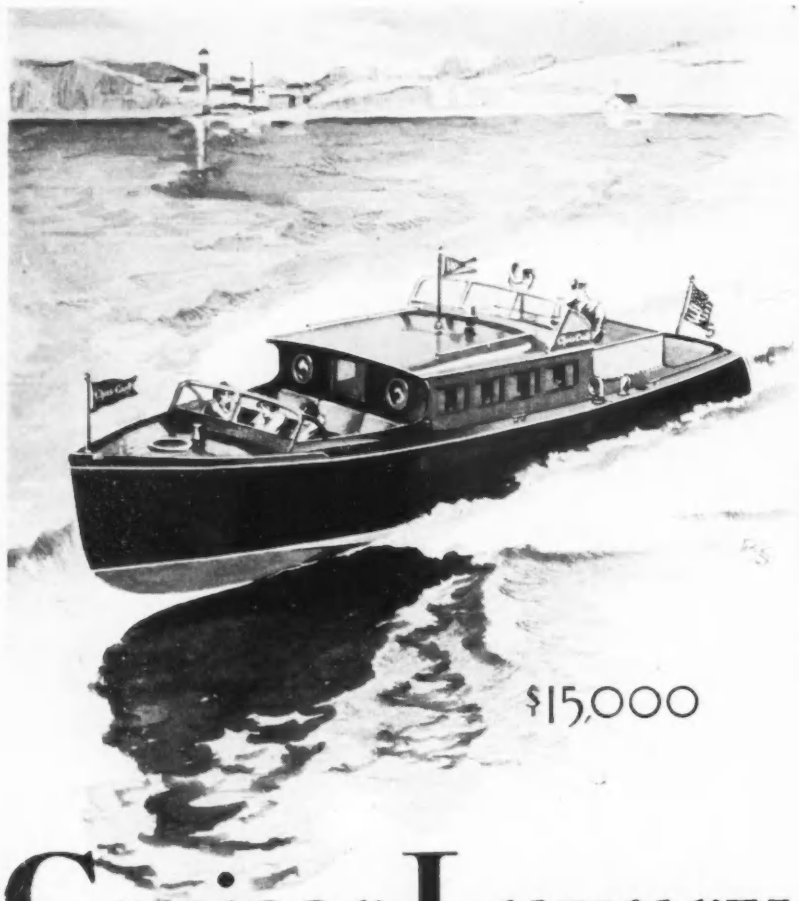
MAUBOUSSIN

Certain colored stones have been engraved and cut in olden days in India. They affect the shape of flowers and leaves in this precious jewel including a large pendant and a chain

MAUBOUSSIN announces the opening by a special exhibit of his New Salons 33 EAST 51st STREET. Having rapidly outgrown the present establishment at 330 Park Avenue, Mauboussin now offers a still greater convenience to his clients. Those who desire the newest and most distinguished in jewelry, whether for a trifling gift or for an elaborate presentation, will consult Mauboussin whose creations bear all the charm and refinement of Parisian art.



This wide bracelet with its diamond links boasts four beautiful emeralds.



Cruiser Luxury

One Man Control

A THIRTY-EIGHT FOOT, thirty mile-an-hour, vee-bottom luxury craft. Here is a fast, sleek, active boat that vies with the wind in speed . . . that will take you hundreds of miles in a few hours . . . that is so completely equipped as to compliment your most distinguished guest.

Luxuriously appointed throughout, this finest Chris-Craft offers ample living quarters. There is comfortable seating capacity for twenty-six. Lounging quarters, cooking and sleeping accommodations are worthy of the three generations of fine boat building that have gone into the making of this aristocrat of motorboats.

Now is the time to consider your boating requirements for Southern or Spring delivery. Avoid disappointments by placing your order now. See your Chris-Craft merchant or write us direct for illustrated catalog describing the Chris-Craft fleet of eighteen models.

CHRIS SMITH & SONS BOAT COMPANY
351 Detroit Road, Algonac, Michigan
New York Factory Branch—1 West 52nd St. at 5th Ave.

Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats

18 Models ✣ Runabouts ✣ Sedans
Commuters ✣ Cruisers ✣ 22 to 38 feet
30 to 45 Miles an Hour ✣ 82 to 225 Horsepower ✣ 8 to 26 Passengers
$2235 to $15,000

SHOPPING WITH THE TRAVELLER ON THE EAST COAST OF AFRICA

Dar-Es-Salaam, East Africa

DEAR CHARLOTTE:

I've just heard of your proposed trip to the East Coast of Africa. Don't feel too abused if George will insist on hunting lions and leaving you on the fringe of the jungle. You are going to see some of the most fascinating shops in the world.

All the bazars that you and I saw in the Orient are here, colourful and enticing, unspoiled by tourists and untouched by civilization's mighty hand. If you don't try to buy at least one magic carpet and Aladdin's lamp, I shall be disappointed in your appreciation of the Arabian Nights scenes which are going to unfold before your eyes.

Durban, the Riviera of the British Empire, offers English goods in abundance. West Street contains Cuthberts, a splendid shoe shop for braided Deauville sandals at about a third of the normal price. Stuttaford, Greenacres, and John Orr are reliable department stores.

The East Indian Quarter is well worth a visit. Gray Street has a good Oriental shop, Dewan's, splendid for Chinese embroidered silk slips and nightgowns, cheaper, if you are willing to bargain a bit, than those we purchased in Hong Kong. Be sure to go to Mia's Oriental Bazar, on Pine Street; he has a nice collection of cloisonné, and I know you will want to buy some filet lace.

If you are in a really adventurous mood, I suggest that you prowl around the native shops that are tucked under the arcade. Don't be dismayed by the din you hear further down the street. It is only the clatter of the native market and the noise from the Zulu beer garden, both quite harmless, and the women wrapped in yellow, pink, or violet sarongs, their anklets and nose rings flashing in the sunlight, will call out all the artist in you, I know. You will find the Hindu silversmiths seated cross-legged before their low tables. They will display hammered bracelets of melted coins, fringed pendants, and braided silver anklets hung with innumerable bells which make the sweetest tinkling music in the world. The anklets make a charming pair of bracelets and would look extremely well with your tailored blouses.

Incidentally, all of this silver jewellery is sold by weight.

Zulu bead work, skins, and warrior shields may be purchased at the Palm Street Emporium. Very interesting trays woven of grass and bearing the designs of the Swahili or Bantu tribes can be found here. The colours are made of vegetable dye, and the trays can be washed with soap and water without endangering their brilliance. I bought several for serving Sunday-night supper at the cottage.

The pawn and antique shops at Durban are full of interesting jewellery. I found a broad silver bracelet incrusted with green gold in a quaint floral design, old English silver reminiscent of the kind Grandmother Taylor used to wear. If you like ivory mellowed with age, this is the place to buy it. Some of the pieces are set in bracelets or pins with bits of Johannesburg gold and dated; these are interesting souvenirs and beautiful enough for the most fastidious friends. Jacobs, on Mercury Lane, is an excellent place to spend a morning. If you are lucky, you might find some old Dutch jewellery at fabulously low prices, generally sold in sets, a heavy necklace and bracelet.

And, in all the shops, you will find elephant hair rings, bracelets, and pins. Personally, I dislike this type of thing, but by the numbers purchased by my friends, I am apparently in the minority.

I hope you will go to Zanzibar, for there, in the streets as colourful as Gauguin's paintings, you will find wonderful shops plus a real atmosphere of Eastern trading. A white-turbaned merchant will bow you in for coffee and business. Virgi Monji on Portuguese Street is excellent for amber beads and Hindu brass-work. He has some beautiful trays for after-dinner coffee, about the size of our serving tables. The trays are worked in the most intricate designs. My favourite is the petal pattern, which grows larger as it extends from the centre, a glorious combination of colours, yellow-green, magenta, and violet, with small touches of scarlet and black. The tray is supported by a low stand of carved sandalwood. And if you are as devoted as I am to the sweet faded fragrance of this wood, there are lovely carved cigarette boxes inlaid with silver and mother-of-pearl. Be sure to have the legend of the carved deities told to you.

On Portuguese Street, you will find the best shops for ebony elephants, ranging in size from the baby of one inch to the trumpeting beast of twenty-eight inches. Tusks and toes are of ivory, and a medium-sized pair make splendid book-ends, because of their weight and solidity. I amused myself by buying a small herd which included all sizes, and they look well arranged in a semi-circle. The ones of carved white ivory are lovely, but very much more expensive.

Moloo Brothers on Main Street are very good for strings of small Japanese pearls, feather jewellery, and those convenient silk packages containing lounging robe and pyjamas.

Zanzibar is cheaper than Cairo for unset stones. If you don't want to buy, look anyway at the display of zircons, tourmalines, topaz, and star stones. The necklaces and bracelets of opals are tempting, too.

Port Elizabeth is the home of the ostrich. You may purchase the soft plumes unmounted or ostrich trimming at A. J. Pudneys on Main Street. He has many novelties, small bags, carved native dolls, and snake skins. I am especially fond of the very small ivory beads found here. Braided or worn plain, they are equally effective. I bought several bright raffia purses laced in contrasting colours. They look very well with simple white summer dresses.

But this letter is growing too long, and I must leave a little uncharted territory for your own discovering.

Who said, "Protect your money, buy travellers' checks"? Faithless again the printed word; the merchants accept them exuberantly everywhere.

Affectionately,
BEATRICE R. STAHL

Youth throughout the FOUR AGES of Woman

In your Teens—

One Cream—*a perfect Cleansing Cream—is all that is necessary for the young girl* ***in her teens.***

In your Twenties—

Two Creams—*a perfect Cleansing Cream and a new Finishing Cream—for the young woman who is* ***in her twenties.***

Leonetti

In your Thirties—

Three Creams—*Cleansing, Finishing, and Tissue for the woman of* ***thirty*** *who assists Nature with Science.*

In your Forties—

Four Creams—*an Astringent added to the other three—for the woman of* ***forty*** *whose prolonged youth is due to this new miracle of Science.*

EACH AGE has its own beauty problem—and its own special cream. One cream cannot serve all women and all needs.

Barbara Gould, working on this modern scientific principle, has created four basic creams, a cream for each age.

In your teens?—In that spontaneous first youth bestowed by Nature—you need, perhaps, only one cream—a *Cleansing Cream,* one whose only purpose in life is to melt into each tiny pore, and float to the surface every particle of dirt and grime. Such a cleansing cream is Barbara Gould's.

In your twenties?—When powders are used, a *Finishing Cream* should be added as a base—to protect the skin, to cause the powder to adhere, and to give a smooth, soft finish to the skin. In Barbara Gould's new *Finishing Cream,* you have at last the perfect powder base. Soap, which is the base in most finishing creams, is eliminated, and a lotion substituted, insuring you against that shiny, sticky glaze which usually appears a few hours after one of the old-type finishing creams has been applied.

In your thirties?—Science begins where Nature leaves off. Barbara Gould has created a marvelous *Tissue Cream* to nourish the tissues and muscles that Nature begins to neglect—to restore, during the night, the loss of each day's vitality. Flabbiness and fine lines are prevented, and youth indefinitely prolonged.

In your forties?—Youth is still yours if you will use the means that modern science has put into your hands. An *Astringent Cream* of wonderful restorative qualities, closes the too relaxed pores, helps to tighten sagging muscles, erase fine lines, and restore youthful contours.

This modern miracle of prolonged youth cannot be worked by *one* cream. Nor is an appalling array of preparations necessary to conserve youth and beauty. Each of Barbara Gould's four basic creams has one definite, positive goal, and it goes single-mindedly about the business of achieving that goal. Thus are your beauty problems simplified.

Each age has its own special needs. Select the cream most needed at your age, use it for a week, and you will certainly become a convert to the Barbara Gould system.

Each cream, $1.00.

Presentation Set Free—

In order that you may thoroughly test the merits of the Barbara Gould products, a Presentation Set of Barbara Gould Creams will be given to anyone sending in the accompanying coupon. Simply fill in name and address and mail to Barbara Gould, Ltd., 392 Fifth Avenue, New York City.

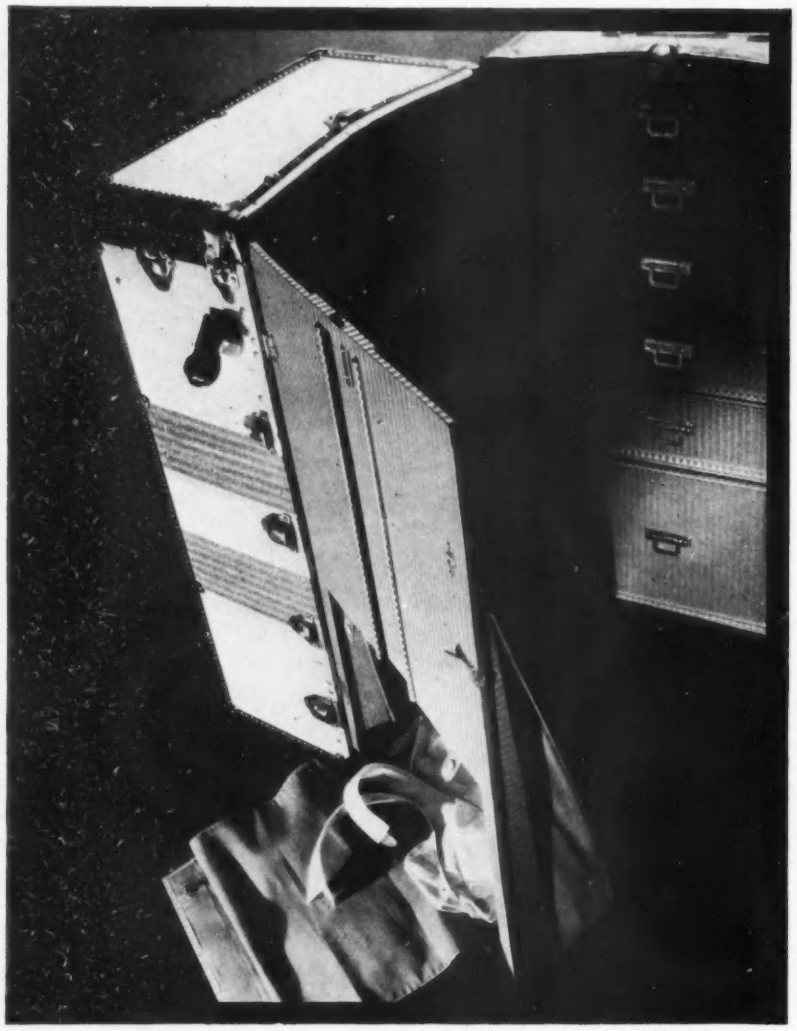
Barbara Gould

BARBARA GOULD, Ltd. 1107 V
392 Fifth Avenue, New York City

Please send me, *free,* a Presentation Set of Barbara Gould's Creams.

*Name*_____

*Address*_____



A bow to a great Chinaman

"Some men are born with knowledge; some acquire it by study, *some by painful experience.*"

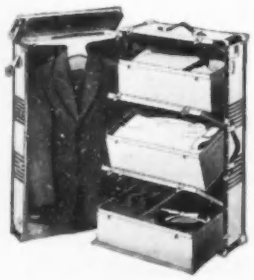
Thus spake Confucius, greatest philosopher of the greatest nation of laundrymen in the world—3,000 years before the unique Oshkosh Laundry Door was even invented.

Why risk the "painful experience" which experienced travelers know an Oshkosh Wardrobe Trunk will permanently prevent?

A useful booklet describing other exclusive conveniences of Oshkosh Trunks will be sent you if you will write to us at 538 High Street, Oshkosh, Wisconsin.

OSHKOSH TRUNKS

THE OSHKOSH TRUNK COMPANY, Oshkosh, Wisconsin, and 8 East 34th St., New York City



This Oshkosh Taxi Wardrobe weighs only 35 to 40 pounds. Made in many sizes, the smallest being 33″ x 20″ x 10″. Comes in various models, some covered with fibre and some with Oshkosh-Cord duck. Equally convenient for men or women. Priced from $35 to $100.

THE WARDROBE *and the* BUDGET

"WHAT a terrible season this is for me!" the Woman of Limited Income is heard exclaiming. "I've got to get everything new, and I can't afford half as many costumes as I need."

And the Woman of Limited Time joins in her lamentations. "I must get a completely new wardrobe," she sighs, "and how will I ever find the time to do it?"

But, eventually, they each find a way, and if two wise examples of this type should meet, after thinking their individual problems through, their conversation would be very much like this:

"I shall buy a suit," the Woman of Limited Time will say, "because it's the smartest thing of all. I already have a fur coat, and one of the new suits will do for every daytime occasion. It will be of black cloth (nothing is so chic, although dark red or green is very good), fur trimmed, but simple, with the coat in three-quarters or seven-eighths length. Cloth seems so much newer than tweed for town wear, this year, and Vogue has shown ever so many good models from which to choose. The blouses will tuck-in—and it's the revival of the blouse that makes one want a suit. They are so varied and becoming. I've seen lovely ones of satin, crêpe, lamé, and jersey, and, with three or four of these, I'd be right for everything from shopping to the Philharmonic.

A MATTER OF COATS

"Of course, my fur coat presents something of a problem. I bought that very good one of broadtail last year, you know, and I'm sure that when I look at it this year, it will seem a little short. I hear that some women are having theirs cut off, so that they will be seven-eighths length. But I've heard, also, that fur coats can be lengthened from the shoulders, and that's what I shall do. I'd rather have a long coat to wear with coloured dresses, and, this way, there won't be a worn line near the hem."

"That's all very well for you," says the Woman of Limited Income, "but I haven't a fur coat sufficiently smart for this season, and I can buy only one daytime costume for town. So my solution is a coat with accompanying dresses—those little flat crêpe dresses with natural waistlines and a lovely look of length of limb. I'm going to feel tall for the first time in years, and I'm going to feel reasonably economical, too, because this year the best shops are full of these little dresses—really good copies of Paris models at moderate cost. I'm so glad I have a fairly good figure, because, otherwise, I might have to have them made to order."

"And what about skirt lengths?" her companion asks doubtfully. "This year, coat lengths and dress lengths have got to have a very definite relation to each other."

"I'll decide on one length before I buy my coat, and then I'll have them all made alike. If the dress just matches the coat, it might be a little longer, but, if I get contrasting ones, I think they'll look much better if they just reach the coat hem-line. I'm going to choose some of the new feminine models with belts and rhinestone buckles and lingerie touches and with cape collars or boleros to hide that curve at the back that uncorseted fashions have given me. And I think I'll buy one light-weight woollen dress to wear without a coat right away and with one on cold days later on."

"I'm going to have one, too, to wear under my fur coat," says the Woman of Limited Time, "and I'll follow your example as to flat crêpe dresses, though I won't need more than two, if I have a suit."

"With one or two hats, that should settle our daytime problems. I'm going to have a felt hat to match my coat and an Agnès turban of velvet or chenille to match my most formal crêpe dress."

"But," the Woman of Limited Time exclaims, "that doesn't settle everything. What about country clothes?"

The Woman of Limited Means looks a little triumphant. "I don't have to buy a thing!" she says. "I've been following Vogue's advice and buying really good ones for several seasons. And sports clothes are one thing that are classic enough to stay in the mode a long time."

"I might do that, too," her companion says. "I'll just have a tweed hat made to match my suit, or perhaps I'll buy one of those new felt sports hats with a gay little Tyrolian feather. But that doesn't dress one for getting from town to the country, or for motoring, or rainy days. There's a very distinct type of costume that every well-dressed woman needs on such occasions."

"My sports fur coat will have to do, even though it isn't smart enough for general wear, this season. And I'll wear my wool dress with a hat to match."

"I'm going to get a second suit," the Woman of Limited Time says thoughtfully. "A tweed suit with a definitely country feeling and, of course, a skirt top for tuck-in-blouses. I've seen a lovely one in brown with a pink blouse and another in light green with a striped blouse. Weren't you surprised to see some of the blouses made of satin? That would have seemed dreadfully bad taste last year, but it looks right this year. And there are some smart ones of crêpe and of jersey."

"There's just one thing more I'd like for daytime," says the Woman of Limited Means, "but I don't suppose one could possibly call it a necessity. I'd love to have one of those lovely long velvet afternoon dresses with a tiny lace collar and cuffs. They must make any woman feel like a duchess."

"I'm going to have one, and I don't see why you shouldn't, too. There will be ever so many times when they will be just the thing—for teas and bridge and concerts and restaurant dining and for Sunday night."

"That's all right for you, because you have a fur coat and always motor wherever you go. But you must admit that a very long dress would look badly under a cloth coat and be absurd in any kind of a public conveyance. If I have such a dress, it will have to stay strictly at home."

TEA-GOWNS AND PYJAMAS

"Well, anyway, you'll be sure to have a tea-gown. You can wear it for informal dinner at home, as well as for tea, and it will be a saving of your other dresses. And did you know that Vogue has some lovely tea-gown designs for practical dressmaking? So if you know a good little dressmaker, they aren't expensive.

"That's just what I'll do, and I'll have them in dark colours, like a rich warm red. They're newest and ever so much more practical than light ones. I'll be able to wear them next year, too."

"I'm going to have pyjamas—sophisticated ones. I'll have a tea-gown, too, because there are times—and guests—for which pyjamas aren't suited. But ever so many evenings, I like to change my type, and pyjamas are just the right costume. And now, what about real evening clothes?"

(Continued on page 182)

AUGUSTABERNARD EVENING GOWN REPRODUCED BY JOHN WANAMAKER, NEW YORK

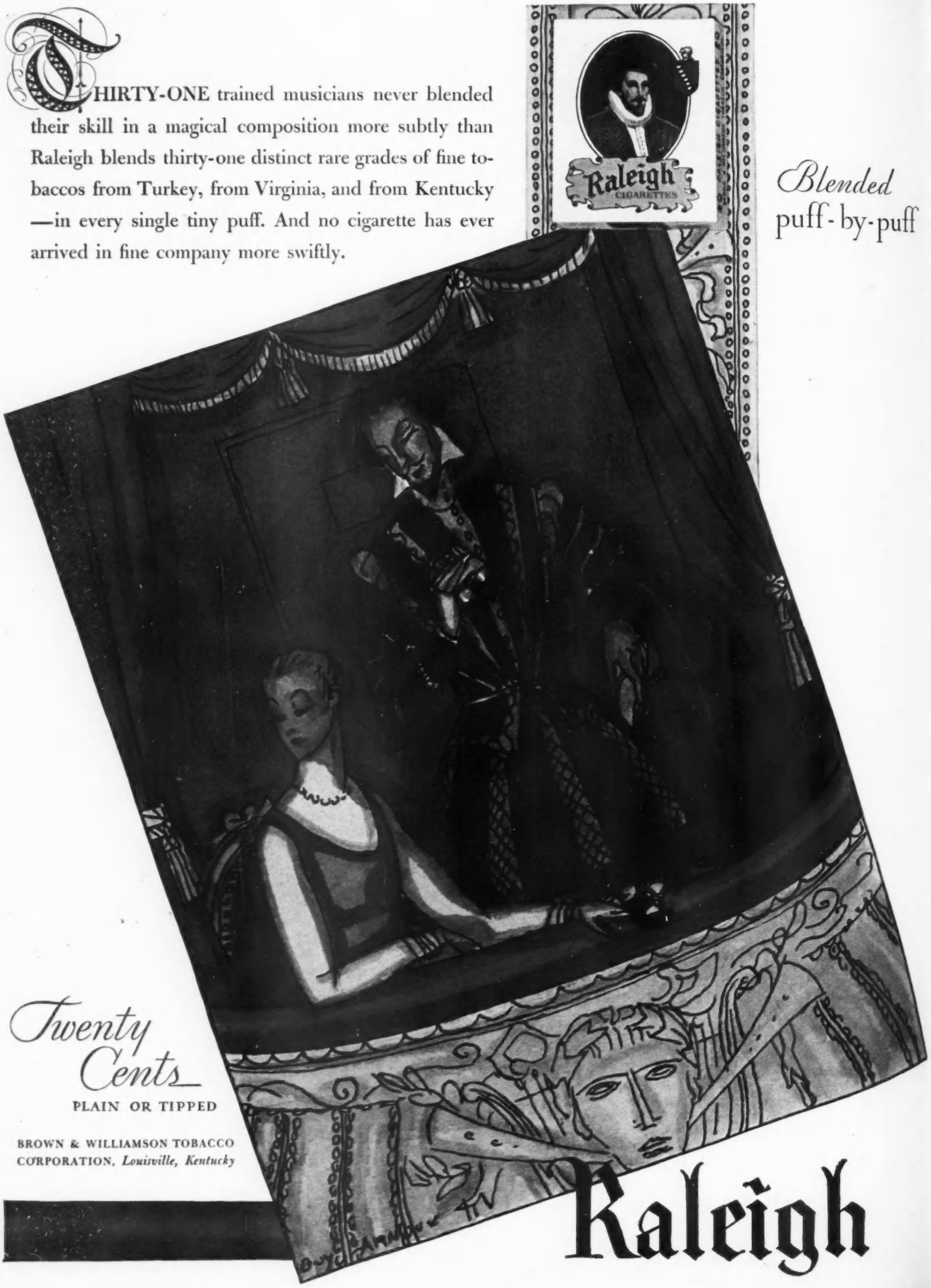
TAFFETA . . . forgetting to be taffeta . . . slim, moulded, princesse . . . departing from its traditional bouffancy! This year's silhouette demands so much of a fabric . . . and only the most supple of silks can be so responsive to the new line. Belding Heminway Silks are now being shown in fashions for the winter season and also in fabrics by the yard.

BELDING HEMINWAY COMPANY

SILK FABRICS • SILK HOSIERY • SILK THREADS

MADISON AVENUE AT THIRTY-FOURTH STREET, NEW YORK CITY

THIRTY-ONE trained musicians never blended their skill in a magical composition more subtly than Raleigh blends thirty-one distinct rare grades of fine tobaccos from Turkey, from Virginia, and from Kentucky —in every single tiny puff. And no cigarette has ever arrived in fine company more swiftly.



Blended puff-by-puff

Twenty Cents

PLAIN OR TIPPED

BROWN & WILLIAMSON TOBACCO CORPORATION, *Louisville, Kentucky*

Raleigh

AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—SAKS, HERALD SQUARE—STERN BROTHERS

Winter DRIVING *Comfort*

For those who don't go south

TROPIC-AIRE

The Original Fan-Equipped
Hot Water Automobile Heater

CONNOISSEURS of comfort have discovered a new winter motor luxury. They have found that they can drive away on the coldest nights, even in the sheerest gowns, without the slightest shiver or discomfort — due to the abundant, clean, circulating warmth from their Tropic-Aire Hot Water Heaters.

***AN ELECTRIC MOTOR-DRIVEN FAN* circulates the heat throughout the car. The fan can be used all summer, too! The hot water is easily turned off.**

Tropic-Aire is installed inconspicuously back of the instrument board, where you can just catch a glimpse of its graceful outlines and lustrous chromium finish.

***MADE FOR ALL CARS*, including a special model for Fords. Sold by garages and dealers. Folder promptly sent upon request.**

TROPIC-AIRE, Inc.

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COMFORT AT YOUR FINGER'S TIP

Simply Turn The Switch

PROLONGING THE LIFE AND CHIC OF THE SMALL WARDROBE

THERE is no bore more tiresome than the priggish person who is forever preoccupied with her own speckless attire; a whole-hearted hoyden, happily untidy, is infinitely preferable. But somewhere between these two extremes is the well-groomed woman who exercises moderate care and forethought in the treatment of her clothes; who takes a moment's consideration before she tosses a light summer wrap over a dusty chair on the golf-club terrace; who makes an unostentatious practice of smoothing her skirt or coat under her on a long train or motor ride, or during an afternoon's bridge or matinée. Nothing increases the buying power of a limited dress allowance so much as good care of one's clothes, and there is much more to this habit than the bare fundamentals of putting hangers in dresses, shoe-trees in shoes, hats in boxes, and delicate frocks in dust bags. The care begins with the wise selection of each part of the wardrobe and carries through its various duties and first-aid treatments to the final wearing, which, if the garment has been a true success, will be in the nature of a regretful farewell. This sounds very prosy. It *is* prosy, but how painfully important! In the really small wardrobe, proper care means the difference between being always well-groomed and being forever on the verge of having nothing to wear because this, that, or the other thing is shabby or at the cleanser's.

CARE IN SELECTION

During her Easter vacation from college, I accompanied my young sister on her spring shopping tour for the first and, I fear, the last time. All unconsciously, I ruined what she had looked forward to as a joyous occasion by eternal solemn elderly warnings until, after a particularly obnoxious bit of maiden-aunt advice, she raged, "Don't you *dare* say 'Sweet, but so impractical' to me again! Go on home to your black bombazins and let me alone!" I apologized on the score of my advanced years and maintained thereafter a more discreet attitude, for I remembered that I had, with this hateful phrase, wafted from her delighted gaze the dress with the graceful sweep of white collar and white cuffs, remarking that the latter couldn't be removed and would soil with every wearing. With a similar word and a caustic comment on the pleating facilities of the college laundry, I had eliminated the blouse with the fluttering jabot frill. I had objected in the same terms to the light lining in the jacket of a suit she admired, reminding her of the shameful conspicuousness of soiled satin when her coat was flung over a chair-back in a public place. Painful experience had taught me, as eventually it will teach her, that, without unlimited clothes and service, I was only laying up trouble and inconvenience for myself by choosing the "sweet, but so impractical" thing. The dark dress with a light yoke, no matter how becoming; or the tiny pleats in chiffon or thin crêpe that so quickly double the cleaning costs and never look the same afterward; or those certain divine shades of beige or pastel colour, that spot with a single drop of rain. Occasionally, one may add these beautiful, but fragile costumes to one's wardrobe, wearing them when they are least liable to come to grief, but frequent indulgence spells wardrobe bankruptcy.

To balance these depressing observations, however, is the cheering fact that chiffons, crêpes de Chine, satins, and laces, apparently so delicate, are in reality very practical for their wearing qualities, and for both amateur and professional cleaning. And, when necessary, they dye like the proverbial handkerchief. Materials of uneven surface texture such as the crêpe side of crêpe satin, heavy crêpe de Chine, moires, and failles seem especially amenable to spot resistance and removal, and the same general principle holds true for woollens. Of course, one can not be too didactic about what another woman shall buy and enjoy wearing, and the clothes that are too fragile for one person's pursuits and pleasures are often a safe enough choice for a less active wearer. A wise generality is to consider, in making any important purchase, how it will look at the end of the season, as well as at the beginning.

CARE IN WEARING

Three or four years ago, two women friends, each bought at the same furrier's similar coats of finely matched squirrel, a fur notoriously perishable. One of them is still wearing her beautiful coat with pride, while the other's was shabby before the end of the first season. She complained to her friend that, although comparable in price, the skins used in her coat must have been of inferior quality. "Not at all!" cried the other with frankness of long acquaintance, "I have really suffered to see you abuse that lovely soft fur. Look at this!" She slipped on the wrap in question, and, catching up the big envelope purse that lay near it, she clasped it tightly in the crook of her left elbow in excellent mimicry of a familiar attitude of her friend. The areas of worn fur on the left sleeve and upper coat corresponded to the size and shape of the purse in the same telltale fashion as the guilty shoe fits the guilty footprint in a detective novel. With withering scorn, she then brought out of the smart fur pocket, the edge of which was so sadly worn, a rolled pair of gloves and a vanity-case. You see, this wise woman knew that the furs and coats that render such faithful outdoor service day after day deserve all sorts of special consideration and care, and if one is not willing to pay some attention to such small matters, it is wiser to choose a more durable fur, and even then expect to face an expensive repair bill every year.

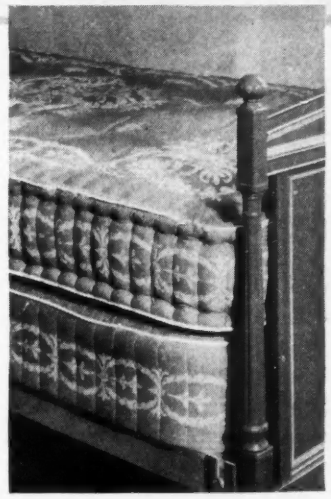
Mentioning pockets, it seems almost too obvious to caution against their misuse. Knitted sports suits and dresses suffer in this respect especially and will sag out of shape very quickly if weighted with golf-balls, gloves, or even hands-in-pockets! Knitted and tweed skirts, too, are "kneed out" as disastrously as trousers. Even the careless male will, when he sits down, pull up each trouser leg a little to relieve tautness across the knees, and we may well take a leaf from his book in regard to our skirts. These same knitted materials "elbow out," too, if the wearer has the habit of resting her elbow on whatever support is nearest, and the result is not only a pouchy elbow, but an ungainly crouched posture that is even more reprehensible.

Another subject for a clothes homily is that of ornamental pins, especially the favourite pin of real jewels that is put on and taken off several blouses and dresses in the course of a season. Pins and clasps must be adjusted for the first time on a new frock with the

(Continued on page 180)

MRS. J. J. MITCHELL *of the leading Chicago family, the former Miss Lolita Armour, expresses her rare individuality and colorful imagination in every phase of her life—from the supervising of her estate at Montecito, down to her use in decoration of sharp, clear contours, and vivid colors to achieve original effects.*

Ever considerate of the comfort of her guests, Mrs. Mitchell equipped this guest room in "Daisy Cottage" at El Mirador, with Simmons Beds No. 1565, Beautyrest Mattresses and Ace Box Springs. She says, "Simmons equipment gives really restful rest!"



"I'm glad I can make my guests so comfortable at *Santa Barbara*" *says* MRS. J. J. MITCHELL *the former Miss Lolita Armour*

HIGH IN THE HILLS above Santa Barbara and the sea blooms "El Mirador," the California estate of Mrs. J. J. Mitchell.

Set in the midst of exquisite gardens, among the most famous in the world, are the main house and guest cottages. Of pink stucco with red tiled roofs and gay Chinese blue shutters, they are surrounded by salmon pink roses, and lavender wistaria clambers everywhere.

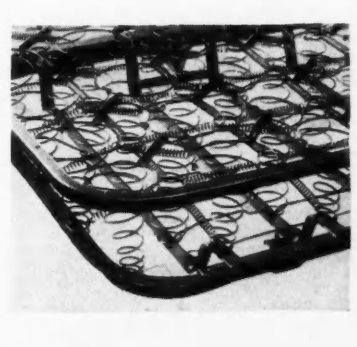
An old Chinese picture was Mrs. Mitchell's inspiration for this delightful room in "Daisy Cottage," which she furnished a year or so ago with Simmons Beds No. 1565 and matching Simmons furniture painted deep magenta, and trimmed with pottery green.

Mrs. Mitchell fitted her beds with Simmons Beautyrest Mattresses and Ace Box Springs. "I have found," she says, "that Simmons equipment gives really *restful* rest! Besides, the Beautyrests are so trim looking with their firm, uncrushable sides!"

The marvelous Beautyrest Mattress is the choice of discriminating homemakers. Already nearly a million people enjoy its repose. Its unique inner construction insures perfect distribution of body weight. The Ace Box Spring is equally well-built and beautifully finished.

In furniture and department stores, Simmons Beautyrest Mattress $39.50; Ace Box Spring $42.50; Ace Open Coil Spring $19.75; Beds $10.00 to $60.00. Look for the name "Simmons".

SEND 10c to the Simmons Company, Dept. C-11, 666 Lake Shore Drive, Chicago, Illinois, for "Bringing Beauty and Comfort to the Bedroom," a 40-page book containing photographs of the bedrooms of distinguished women, and valuable ideas for home decoration.



Simmons Beautyrest Mattress and Ace Box Spring, made by the world's largest manufacturers of beds, springs, and mattresses. Damask covers in six pastel shades, two patterns. The Ace Box Spring, likewise superbly constructed has damask cover, stitched sides and taped edges to match the Beautyrest.

•

The inside of the Beautyrest—the superior inner coil structure which makes this mattress supreme! Hundreds of closely packed, finely tempered coils, in separate pockets, insure individual action and keep sides from crushing. Over coils, thick upholstery and damask cover.

•

The Ace Open Coil Spring—amazingly resilient with an extra number of finely tempered coils. Small governor springs prevent side-sway. Banded border protects sheets.

SIMMONS

WORLD'S LARGEST MAKERS OF BEDS · SPRINGS · MATTRESSES

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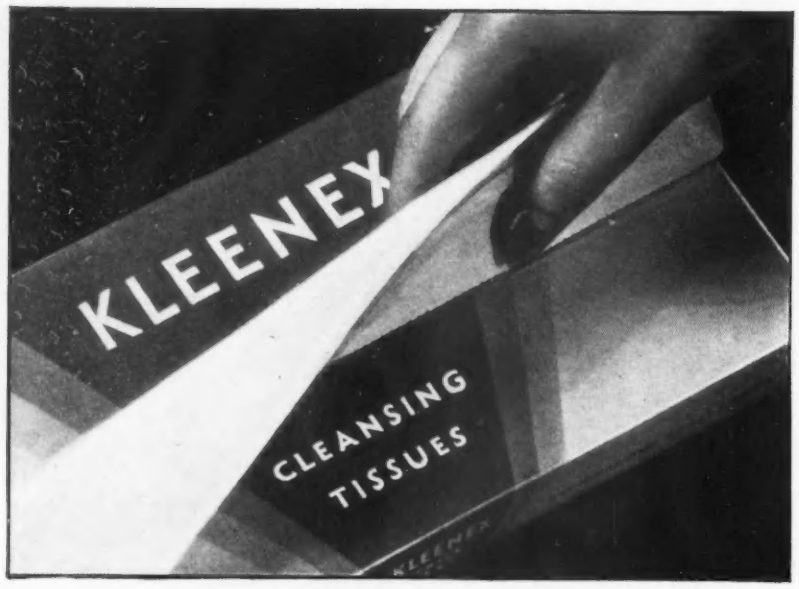


Two sheets at a time—just as you use them

KLEENEX
CLEANSING TISSUES
rub cold cream off, not in

STOP using germ-covered cold cream cloths to remove cold cream. They spread dirt, germs, infection. Stop using towels. Creams, oils, constant laundering all ruin face towels. Kleenex cleansing tissues make such practices extravagant.

Now, there's a time-saving, money-saving new package for Kleenex. It comes out two sheets together, ready for use—two velvet-soft tissues in your favorite color: Flesh Pink, Canary Yellow, Sea Green or Pure White. You use them once—remove cold cream thoroughly, safely—then discard the Kleenex. A narrow perforation keeps it just as fresh as the day it was packed. The smart modern box fits your bathroom shelf. The convenience and economy of it cannot be measured.

WARNING

Do you know that even a freshly laundered towel harbors thousands of germs? And—used again and again—it can do dangerous things to sensitive skin? Tests comparing Kleenex with towels and hazardous "cold cream cloths" show that these immaculate cleansing tissues are safer than the most fastidious of usual methods. Your facial beauty is involved. Heed this warning!

NOW IN COLORS:

Flesh Pink Canary Yellow
Sea Green Pure White

Send right now for a sample. Learn what it's like. You'll never again be without it. And if you already use it, the new package will be an added satisfaction—it saves you both time and money. You'll love the new colors. Get a box today at any drug or department store. See for yourself! Or fill in the attached coupon and get a sample packet.

Kleenex Company, Lake-Michigan Bldg., Chicago, Illinois.

Please send a sample of Kleenex to:

Name.....

Address.....

V-11

City.....

THE SMALL WARDROBE

(Continued from page 178)

nicest care and precision, for the original two pin holes should be also the last. No haste in dressing will excuse a peppering of dark little pin holes below a neck or across a collar, for, sooner or later, they will be so widespread that nothing will cover them! If the pin is unduly heavy or the material unduly delicate, it is a wise precaution to lay a bit of narrow satin ribbon under the two holes and pin through two thicknesses. This will relieve the strain on the dress material and give the pin a safer grip and steadier position. Pause and consider, too, before placing artificial flowers, for very often once a posy on the shoulder, always a posy on the shoulder; and the decision is even more irrevocable in placing ornaments or flowers on evening gowns.

Driving a car is the ruination of clothes, requiring as it does constant pull and strain, and as little driving as possible should be done except when dressed in hardy sports or street clothes. Continuous driving is particularly disastrous to coats and quite impossible for long fur coats. The busy woman, and her name is legion, who must perform in person innumerable household or business errands, who slides in and out of the driver's seat of her car perhaps a score of times a day, should provide herself with a coat of rough cloth that will withstand this hard wear. Shoes, too, quickly lose their trimness in the endless release and pressure of the heavy pedals and are unavoidably scraped and soiled at the back of the heel where the foot rests heavily against the floor of the car as it presses the accelerator. If one is wearing light coloured shoes or suède or satin slippers, it is not too frugal to wear driving shoes, as well as driving gloves, and don the party footgear before alighting at the hostess's door, or one may purchase little protectors for the heels.

Hats, too, demand a little consideration, even in this day and age. A well-fitted hat should be forced gently down on the head, the palms of the hands spread at each side of the crown, just as the milliner first placed it ceremoniously over the hair. It should never be tugged on by a merciless finger-grip over each ear. The brim or turban line, so carefully planned to frame the face, will be pulled askew and the material so stretched and loosened by such small-boy abuse that the whole original charm of the hat will be lost in no time.

CARE WHEN NOT IN USE

First of all, you owe it to your dresses and coats to be sure your hangers approach the solid shape of human feminine shoulders. Though donated gratis by tailors and cleansers, the badly turned wire contraptions and the narrow wooden hangers that turn sharply up at the ends to raise little hillocks on sleeves are very poor economy! Evening gowns with delicate neck-lines and heavy skirts should not, it goes without saying, be hung from the neck and shoulders at all, but from the waist. Hand-knitted, loosely woven, or bouclé sports dresses should never be hung up at all, but should be laid flat and smooth in a drawer, although the cardigan of such a suit, being very light, will keep its shape better on a properly sloped hanger.

Of great secret concern to every woman with a limited wardrobe are those dreadful chance spots that no one of us escapes. These must be attended to as soon as the dress can be taken off. If first aid is not quickly successful, however, it is best to telephone immediately for the professional cleanser, for untold damage may be done by too persistent amateur attempts. French chalk and a good fluid cleanser should always be kept on hand for emergencies. Unless the spot is sugary, the French chalk should be tried first, for it is harmless, and, even if it does not entirely remove the spot, it will absorb from it any grease it may contain. Pat the powder liberally into and around the spot and leave it for a while, preferably overnight, then brush it off, using a soft-bristled hat-brush, if necessary, to remove the chalk adhering to the offending spot itself. More often than not, the spot will brush away with the chalk. If there is still a residue, lay under it a large clean cloth and and apply the liquid cleanser faithfully, following the directions on the container. Heavy-handed, persistent rubbing or too much strong cleanser will remove the colour from the material and leave one of those whitish disfigurements that nothing can remedy. Dark material is the best for applying cleanser to dark materials and light for light materials.

THE SUGARY SPOT

The sugary spots mentioned in the preceding paragraph should be treated with liquid first, and, if any ring or blemish still remains, French chalk may be applied afterward when the spot is thoroughly dry. If the spot is practically gone after one or both of these treatments, but one still fancies that a faint trace of it is apparent, the entire part of the garment should be pressed on the wrong side under a slightly damp cloth. It will need pressing after so much handling, anyway, and this touch of steam-press may steam away any lingering discoloration.

Another emergency treatment for crumpled or slightly soiled dresses, and one especially valuable for velvets or when travelling, is a "hotel press." This consists of hanging the dress by a hanger in the bathroom over the shower connection or some other safe high place near the tub, and turning on the hot-water tap, full tilt, to its steamiest, hottest spray. The dress must not hang in the steam so long that it is saturated with moisture, but just long enough for a good steaming, after which it should be removed to drier air. This treatment will have a rejuvenating cleaning effect similar to a Turkish bath on a human being!

Rain spots on pongee or shantung silk will blow away if the dress or blouse is hung in an open window with a damp wind blowing directly through it.

The washing and care of light coloured knitted suits or sweaters is a problem when one is wearing them constantly for active sports in warm weather. With sweater blouses and polo shirts, particularly, it is hardly practical, when one has a limited number, to keep up a sort of relay race with the dry-cleaner. Some practical person has evolved, therefore, a highly successful system of washing sweaters, although the method is so exacting that it should not be entrusted to the ordinary maid or laundress. The soiled sweater is laid perfectly flat on a large piece of smooth white wrapping-paper, and one traces around it in pencil the accurate outline of its size and shape. Pure soap flakes are then dissolved in warm water churned to a soapy lather, and the garment washed therein, care being taken that the material is not stretched or rubbed directly on any

(Continued on page 182)

Lucretia Vanderbilt suggests her luxurious aids to beauty...

EACH of these luxurious toiletries is delicately scented with Lucretia Vanderbilt perfume. And each is encased in a lovely container of rich blue and silver . . . designed by a Parisian master . . . and fully worthy of its precious contents.

A PERFUME . . . intimate, seductive, daringly youthful . . . extracted from rare flower oils that, like old wine, have been aged for years. In two sizes: $7.50 and $10. Refills: $4 and $6. In my new purse size, encased in soft leather: $2.50.

A FACE POWDER . . . soft as mist . . . made from a formula once reserved for French and English royalty . . . and only recently discovered by me. In White, Ochrepink, Rachel and Natural. Price, with downy velour puff, $3. Refills with puff, $1.50.

A DOUBLE COMPACT . . . fluffy powder in four flattering shades . . . rouge of satiny smoothness . . . and an unbreakable mirror. When opened, the thin metal case discloses its entire contents to view. Price, with metal mirror and two wool puffs, in sheepskin case, $2.50. Refills of each item, 50¢.

A TRIPLE COMPACT . . . identical with my double compact . . . except that a dainty lipstick is included. Price, $3. Refills of each item, 50¢.

A LIPSTICK . . . chic and witching . . . in Light, Medium, Dark and Sunbrite . . . the last-named changing upon application from orange tint to vivid red, depending upon skin texture. Price $1.00. Refills, 50¢.

GO to the retailer who displays the Lucretia Vanderbilt poster . . . and there, for twenty-five cents, you may have a Miniature Presentation, which includes a dainty flask of perfume and a powder compact.

The easiest way is to use the Postscript below. Or, if your dealer's supply has been exhausted, just mail Postscript and quarter to Lucretia Vanderbilt, 111 Grassmere Avenue, Fairfield, Connecticut, mentioning dealer's name and address, and shade of powder preferred (Natural or Rachel).

Lucretia Vanderbilt

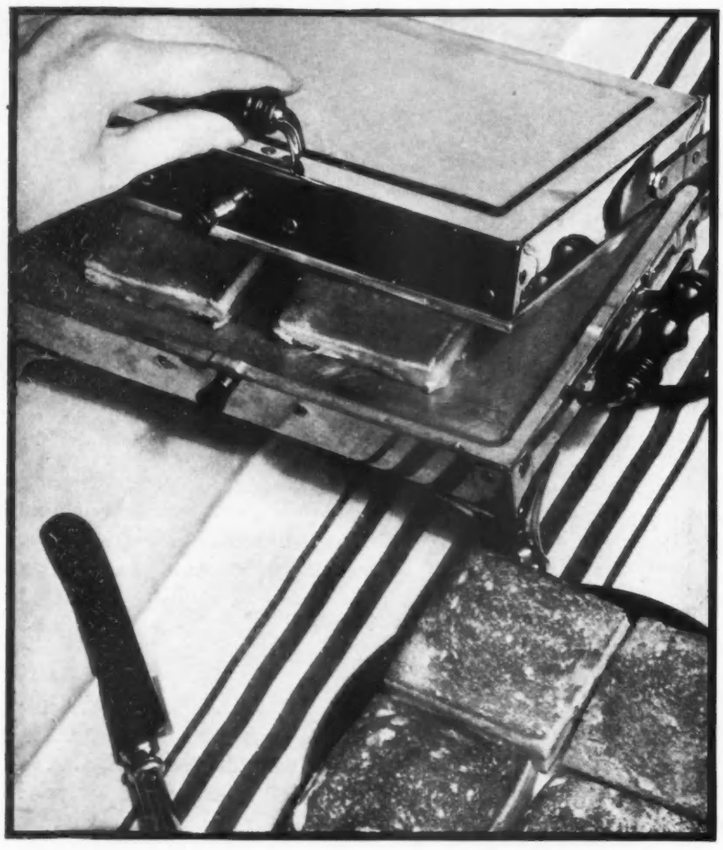
POSTSCRIPT TO RETAILER:

Madame is entitled to one of my Miniature Presentations of 50¢ value for 25¢. Kindly give her every attention.

*Customer's Name*_____

*Address*_____

VOG. 11-9



THE ARANIUM
(REG. U. S. PAT. OFF.)
TABLE COOKER—UNIQUE IN ITS SERVINGS AND IN ITS ELABORATE LUSTRE

IF TOASTED cheese sandwiches are in order, make them on the Manning-Bowman Table Cooker. In a minute and a half they are crisp confections, as delicate as cheese itself—with the butter-flavor and the cheese-flavor driven through all the toast.

The Table Cooker astonishes by the way it drives flavors.

It does unique things, this way, when it grills steaks or chops . . . when it cooks bacon wrapped around mushrooms or oysters . . . bakes bananas in lemon juice . . . browns sausages in the cored hollows of apples. It has opened up a new school of cookery—always driving the flavor through a serving.

Unique as the Table Cooker is, its lustre is even more so! The whole outside of the Cooker is of shining Aranium. This looks like silver, pewter, or white gold — and nothing can dim its lustre. Lemon juice cannot stain it. Aranium will not become tarnished.

Have an Aranium coffee urn bubbling coffee near the Table Cooker. A glistening Aranium tray awaiting the hot crisp sandwiches. Aranium knives, forks, spoons. All these have a soft gleaming, and will not lose their lustre.

Aranium is displayed at electric, house-furnishing and department stores. It is less expensive than silver. The Aranium Table Cooker costs little more than a waffle iron, yet you will use it for countless more servings. Aranium Table Cooker, $22. (Cooker made in nickel, $18.)

If not in a store near you, a Cooker will be shipped to your address if you send us check or money-order for the amount. Manning, Bowman & Co., Meriden, Conn.

ARANIUM TABLE APPOINTMENTS BY MANNING-BOWMAN
(a superior chromium finish with an extravagant lustre)

THE WARDROBE *and the* BUDGET

(Continued from page 176)

"I suppose I'll have to have two dresses and a coat—no well-dressed woman can hope to do with less. But I'm going to get one dress now, and wait at least a month for the second one. The first will be of flat crêpe, because that's so new. I'd like to have it in a deep dahlia shade—unless I'm in an ultra-economical mood and decide on black. There's nothing in the whole wardrobe as really useful as a good, simple, black evening dress! I'm going to have it very new as to line and clearing the floor, so that I can wear it for dancing and the theatre. When I get my second dress, I'll have that long and very grand, for the most formal parties. It will probably be of lamé, but not too patterned."

"I'm so excited about the new lines that I want a dress that looks spectacularly new, right away. I'm going to have it of chiffon or net, and it's going to be long and slim and elegant —a Patou or a Chanel model."

THE EVENING COAT

"That ought to complete our autumn shopping, except for evening coats. I shall have one of velveteen—in dark red, perhaps, although I'll wait till I've bought my dresses before I'll decide. It will come just to the knees and dip a little at the back, because I've noticed that those combine best with both short and long dresses. And I'm going to have mine made from a Vogue design. That's really a great economy, for you can get short lengths of the most gorgeous materials very much reduced in price. That applies to blouses, too, and Vogue has some lovely designs."

"U-um," says the Woman of Limited Time. "But I don't believe I'll be able to resist the lovely new Vionnet coat with its long lines. There's nothing so new in all the 1930 mode!"

"I'd feel just that way, if I could afford it," the Woman of Limited Income sighs.

AN ECONOMY

"But I'm not extravagant about everything," adds her companion quickly. "That's gone out of date, too. My pet economy, this year, will be evening slippers. My last year's slippers were light coloured satin, and they're as soiled as can be, but not a bit worn. I'm going to have them dyed to match my dresses—and, of course, they'll be dark, this year. I'll add some new buckles—and they'll be as smart as any in New York."

"And that," says the Woman of Limited Income, "will complete our purchases. After all, it isn't going to be such an expensive season as we thought. It just depends on planning it out in advance, instead of buying in a haphazard way."

But the Woman of Limited Time adds a final warning. "It depends even more on sticking to your plans," she says, with much emphasis.

THE SMALL WARDROBE

(Continued from page 180)

one place. When clean, it should be rinsed in clear water by gently pressing the ball of wet material in the cupped hands. (Knitted materials or stockings must never be wrung in any other way than by gentle squeezing.) Then, while the garment is still damp, it is placed back on the paper outline and coaxed to its exact original size and shape. It is to be left there until thoroughly dry, then pressed under a clean, dry cloth, first on one side and then on the other, with a moderately hot iron, always moving the iron with the weave. This method, carefully followed, is as successful as good dry-cleaning, and, in the case of white materials, it is really better, as white wool or silk turns yellow in gasoline.

THE CARE OF THE SHOES

Shoes are a chapter in themselves, and their care rewards one even more gratefully than any other part of the wardrobe. The first rule is, of course, that all shoes be kept well polished or cleaned, partly in order that they may be always ready to wear and partly to preserve their materials and remove soil and stain as quickly as possible. The second warning is that a shoe, no matter how well made, is never the same after it has been wet, and delicate bench-turned slippers must be protected zealously from dampness to prevent the curling back of sole edges and turning-up of toes, which destroy their trimness forever. Another thing that ruins shoes, particularly suède shoes, is a long imprisonment in rubbers or galoshes. It is worth while to remember to remove the overshoes, even at the expense of considerable trouble, whenever an opportunity presents itself, in the train, in the car, in a restaurant, or during a prolonged stay in a shop. Otherwise, the cost may be exactly one pair of shoes.

FURTHER CAUTIONS

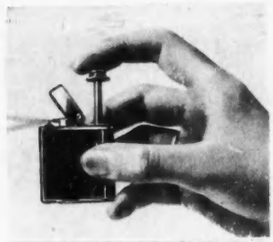
A good shoemaker can usually remove the squeak from shoes that have developed that distressing weakness, for it is caused by some slight defect in the inner linings of the sole. And, speaking of shoemakers, it is, of course, not necessary to remind any reader that heels must be always straight and trim.

Suède shoes need a good grooming with a small wire bristled brush after each wearing and more drastic treatmen frequently with one of the excellent suède cleaners now available. Dark suède shoes should be kept covered in boxes rather than exposed on a shoe rack, as they quickly acquire a greyish hue. Black satin slippers that have grown grey before their time may be restored to lustre by an application of black satin slipper dye.

Shoe shabbiness first appears at the edges of the soles, especially of bench-turned shoes, and this telltale part may be preserved by the occasional application of a sort of glue-like leather varnish that must be begged from a shoemaker.

Gold and silver slippers must be kept wrapped in black flannel and laid away in a dark place to prevent tarnishing.

RUTH C. MOORE



HOW to be clever at CHRISTMAS!

IF you want to make a really brilliant escape from the giving and getting of stockings, handkerchiefs, towels and the like . . . *choose the Perfu-Mist!*

It's the smartest, daintiest, most perfect perfume atomizer imaginable—tiny enough to carry in your purse—like a compact or a lighter—and as instantly ready to serve you.

It looks like a Lighter, but Press, Presto—*and out floats Perfume!*—Not in jets, in drops or in sprays, but as a delicate thin *mist*—the proper way to apply perfumes and toilet waters.

Fill it with your finest perfume. It cannot leak, evaporate or spoil. *And carry it with you always!*

Made and guaranteed by the makers of Ronson DeLight—The World's Greatest Lighter.

ART METAL WORKS, INC., Aronson Square, Newark, N. J.
Dominion Art Metal Works, Ltd., Toronto, Ontario.

The Perfu-Mist comes in two sizes, for purse and dressing table, and a great variety of beautiful coverings, finishes and designs.

Like Ronson Lighters, they are made with jewelry precision and are priced at $5. and up—at jewelers, department stores, drug stores and specialty shops—wherever smart accessories or fine perfumes are sold.

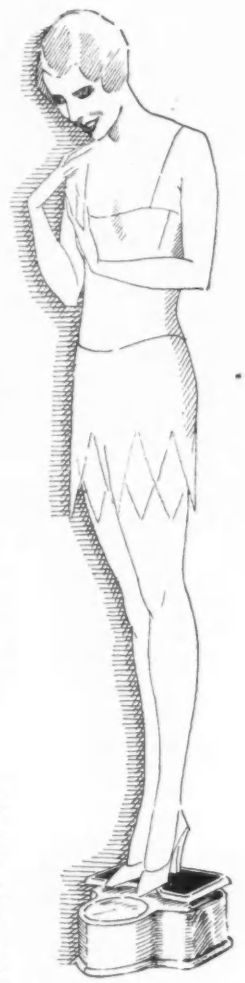
RONSON

TRADE MARK REG. FULLY PATENTED. OTHER PATS. PENDING

Perfu-Mist

THE PERFECT PURSE-SIZE PERFUME SPRAY

The Morning's Most Important Moment



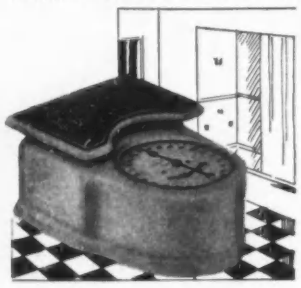
. . . . . when your "Health-o-Meter" flashes its message of encouragement, rebuke or warning

The moment you spend weighing on a Health-O-Meter is the most important of your morning toilet. For in that moment you learn if you're losing or gaining, if you are maintaining your correct weight. The message a Health-O-Meter gives has a subconscious effect on your diet. When you *know* that you are gaining, you naturally eat less. That's why those who weigh daily maintain their proper weight with no conscious effort. A Health-O-Meter is a deterrent to improper eating.

If you're reducing, weighing daily will protect you against too rapid reduction and cheer you by showing that your self-control is being rewarded.

Just as in the estimation of thousands no morning toilet is complete without weighing daily, neither is a bathroom completely equipped unless it has a Health-O-Meter. Today a Health-O-Meter is more an integeral part of the bathroom than ever, because—

The new Health-O-Meter » » » harmonizes with the modern bathroom motifs



The new Health-O-Meter De Luxe is the very last word in artistic and mechanical perfection. It is available in all the popular colors at any leading department, physicians' supply, hardware, or drug store.

Health-o-Meter

HEALTH-O-METER COMPANY, 5703 South Claremont Avenue, Chicago

SOVIET RUSSIA

By DAVID OSTRINSKY

WITH the penetration of Western ideas into the land of the Czars has come an influx of American travellers. Before the World War, Russia was known only to the more adventurous Europeans, to a handful of anthropologists and architects. Most of us regarded it as the last stronghold of medievalism: certainly, we never thought of a vacation in the distant country of Dostoyefsky and Turgenef, where wolves prowled in the cold and life was a combination of ukases and terrorism.

The Americans who have been in Russia in the past few years have returned with stories different enough to confuse the most lucid of us. The beauty and colour we had read about are there, but the new government has modernized the outlook of the country and now pursues a deliberate policy of simplifying the means of entry and travel for foreigners. Not the least pleasant sensation is the flattering attention we receive as representatives of the most efficient of industrial nations. To the enchantment of the Eurasian world is added a feeling of kinship with the United States, for no American who appreciates the romance of the industrial age will fail to find a friendly spirit in this ambitious infant of the twentieth century, whose problems of unwieldiness and the melting-pot are as difficult as our own. What is this vaguely familiar word *fordizatia* that we hear on the streets of Moscow and at the power-station in the Caucasus? It signifies, simply, efficiency. Out of this emulation comes an honest hospitality for buffeted travellers from America.

The second reason for the chest expansion of the tourist returning from Russia is an important one. Luxury in Russia once belonged to the nobility alone, for, since Peter the Great opened "a window to the West," the sophisticated class has seized upon every known device for pleasant living. In 1929, magnificent hotels (former palaces, in some cases), with their orchestras and French cuisine, and well-appointed trains and steamers are turned over to the traveller—and tipping is not in the modern Russian complex. Add to these creature comforts our discovery of the exotic colour of the Slav-Mongol world, and the constant increase in the number of us who vacation in Russia seems inevitable.

THE TALE OF TWO CITIES

In three pleasure trips to Russia since 1927, the writer has sensed ever more sharply the contrast between Leningrad and Moscow, two cities only a night's journey apart. Moscow has become the capital, a nerve-centre galvanizing into action the slow-moving peasant masses, but Peter's city still retains the splendours of the past and the signs of the birth of revolution. There stands the Winter Palace, which is now part of the Hermitage Museum and rivals the Louvre in the richness of its collection. Rembrandts, Rubens, Van Dycks, Titians, and the Moderns line the walls, and a vaulted room holds the glittering crown jewels—"sold" as often as a certain Communist war-lord has "died."

The rooms of the Winter Palace are as the last Czar left them. It is not a little clever of the present government to show the visitor this palace: a horseshoe over the marble bath; children's toys in a room worthy of a coronation ceremony; living-rooms in Victorian taste. On the outskirts of Leningrad are the regal mansions, *Peterhof* and *Dietskoye Selo*. There, the fountains are playing, and, at *Dietskoye Selo*, the palace rooms (including Catherine's private chambers) stretch a half-mile into the park, with their amber, gilt, silk, crystal, and mosaic, in a luxury unattained by any other royal house. Versailles becomes puny before these "summer homes," the grounds of which are now given over to children.

From this splendour, we turn to the other Leningrad, with the marks of revolutionary machine guns upon its buildings; to Smolny Institute, once an aristocratic girls' school, in 1917 the headquarters of Lenin; to great factories, a busy harbour. By a tremendous economic activity, Leningrad is making up for the desertion of the government to Moscow.

On a high, terraced hill in the centre of the city rises the fortress of Moscow, the Kremlin, built in the early Middle Ages and surrounded by a high wall, every metre of which holds a legendary significance. Aside from strategic purposes—protection against the invading Tartar, with secret passages to the river—, the wall sheltered the court of the Czars from the fires that ravaged Moscow almost every year. The streets of the city are laid in rough concentric circles around the Kremlin, which still remains the seat of government.

WHEN EAST MEETS WEST

In the capital, the East and West rub shoulders. The political conferences of the Union bring to Moscow citizens from distant Asiatic states. Moscow's past is unfolded before the visitor: the Chinese Wall from the era of Central Asiatic invasion; Tretyakovsky Gallery, with its pictorial chronicles of Slavic history; the Museum of the Revolution; the government offices; the universities.

The architecture of Moscow's cathedrals is that of an unrestrained Italian-Byzantine culture and, at first, impresses one as chaotic and garish. But every stone is placed with definite symmetry; one soon develops a passion for the medieval dignity of the place, and the Slavic harmonies of the bells, sounding over the city at intervals, ring in the visitor's ears long after he is on his way to the provinces.

It was Ivan the Terrible who bestowed on Moscow the leadership that had belonged to the old Tartar city of Nijni Novgorod, rising on the hillside where the Volga and Oka Rivers meet. But to the traveller, reaching Nijni Novgorod in late summer, the town seems the centre of the universe. The *yarmarka*, or great fair, is in full swing, and the streets echo with the haggling of Chinese merchants and Ukrainian peasants, Persian rug sellers, and Siberian fur dealers. A riot of colour and a din of Oriental dialects will not, fortunately, prevent the strong-minded shopper from picking up many a bargain for his New York apartment, provided he names his price with the proper nonchalance and with one eye on a rival booth.

When the fair is closed, the Tartar Kremlin, the mosques, the baroque churches stand guard over the silent city, whose only touch of modernity is lent by a crowd of pretty young girls from the University, who assure one with great seriousness that they are going to become doctors and lawyers to promote the cause of feminism in the new manner.

On the river stands the trim white steamer, ready for its voyage down the mighty Volga. The Volga runs east up to the very fringe of Asia, then makes

(Continued on page 186)

These FOUR STEPS *to loveliness*

SO many promises, so many claims, no wonder the average woman is at loss what beauty counsel to follow!

We hear of marvelous new creams which promise a beauty miracle overnight. We read of amazing new unguents which are going to revolutionize all beauty methods. We are led to try this bottle and that jar hoping against hope that it contains the magic potion.

The scientific truth of the whole matter is that no single preparation can perform each separate function of a sound beauty method.

There are four distinct steps that require four perfectly balanced preparations for the proper care of the normal skin . . . These steps are: *a*—cleansing; *b*—nourishing; *c*—bracing; *d*—finishing.

The famous Primrose House Method

Primrose House was founded by a little group of society women who had grown dissatisfied with haphazard beauty methods.

The Primrose House Preparations and the famous Primrose Method are the result of years of scientific study and of long experience with every type of skin . . . Each preparation is made to do one thing. Each is the perfect formula for its special work . . . And each formula is different. Look at the various preparations yourself. See them, feel them. They are entirely different because they are made to do different work.

With four balanced preparations used according to the Primrose House Method, which is easy to follow, any woman with an average skin can see great improvement in her complexion in a short time.

Give this method a fair trial

The four preparations applied in the four successive steps are all the average woman needs to have a lovely complexion. For special skin conditions we have worked out corrective formulae and special treatments which we will gladly outline at your request.

The Primrose House Method is so simple that any woman can easily follow it in her own home. Get in the habit of performing daily the four simple functions that every skin needs. It does not take any longer to do it right and your complexion will reward you for the proper care.

Write for this valuable book

In "Here Dwells Youth", Primrose House outlines for you its famous treatment method and lists its preparations for every type of skin. Send for your copy now. PRIMROSE HOUSE, 595 Fifth Avenue, New York.

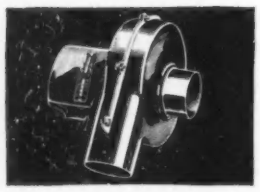
Primrose House

"HERE DWELLS YOUTH"

THIS YEAR . . . more cars than ever before will be equipped with the world's finest motor car heaters

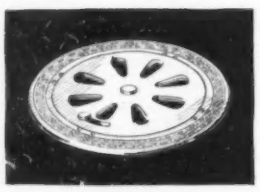
The Metalcraft Heater Corporation, through the acquisition and the improvement of two famous heaters (the Kelch heater and the Bovey heater), now offers a series of custom-built heaters which definitely establish new standards of heating efficiency.

Metalcraft Heaters are designed in cooperation with the same engineers who designed your car (see list below) and offer the following outstanding advantages: *(1) instant heat, regardless of operating conditions or temperature: (2) circulation of clean, warm air by means of an electric blower; (3) control of the volume of heat through a 3-way electric switch on instrument board; (4) front and rear registers of artistic design.* Only Metalcraft Heaters give you *all* these desirable features.



An electric blower is the "heart" of the re-circulating system; delivers instant heat, regardless of radiator shutters.

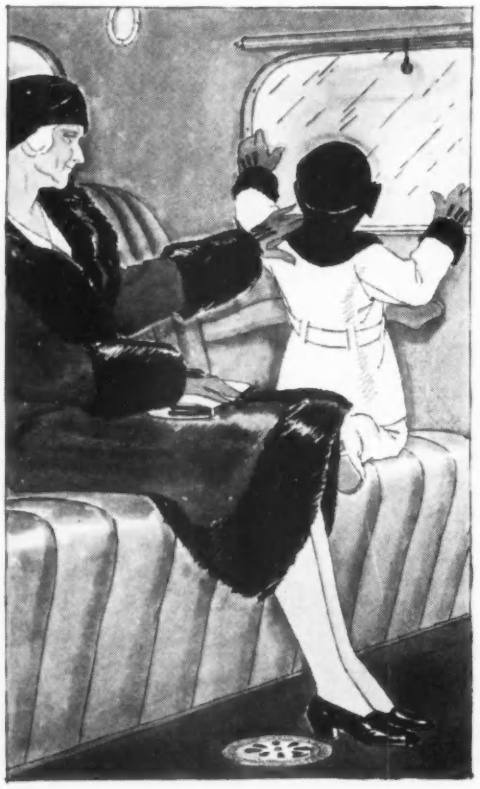
The three-way switch controls the speed of the blower, thus regulating the temperature of the car.



The artistic, polished aluminum registers (for front or rear compartments) have independent shutter controls.

You'll need a heater this winter. Insist on a Metalcraft—the world's finest motor car heater—the heater that is designed especially for your car!

Metalcraft Heaters are now available through the following motor car manufacturers and their authorized distributors: Auburn—Buick—Cadillac—Chrysler—De Soto—Dodge—Franklin—Graham-Paige—La Salle—Marmon—Oldsmobile—Packard—Plymouth—Reo



METALCRAFT HEATER CORPORATION
GRAND RAPIDS, MICHIGAN

CANADIAN METALCRAFT CORP., LTD.
WINDSOR, ONTARIO

Subsidiaries of Grand Rapids Metalcraft Corp.

METALCRAFT HEATERS

THE WORLD'S FINEST MOTOR CAR

SOVIET RUSSIA

(Continued from page 184)

a sharp turn to the south at Kazan, capital of the Tartar Republic. A stop permits the traveller to visit the University, the classrooms of which held Tolstoy, Lenin, and some lesser lights. The faculty has always been one of the best in Russia and, with the student leaders, gives a warm welcome to Americans, accompanied by a volley of questions that show a complete digestion of our own news.

THE RUSSIA OF LEGEND

The steamer moves slowly on, affording a last glimpse of the legendary Sumbek Tower of Kazan, past the Zhiguli Mountains where roamed the Cossack Robin Hood, Stenka Rasin, past great plains dotted with colonies of fishermen and herders, some of whom worship at Buddhist temples on the river bank. Then, there are the Germans at Saratov, an isolated colony, who still speak their mother tongue, and, finally, the steamer reaches Stalingrad after four days on a river where the globe seems to be turning before one's eyes, as the medley of racial types at the little river ports becomes more and more Asiatic in appearance. The route down the Volga may be continued down to Astrakhan, the Russian Shanghai, and into the Caspian Sea to reach the east coast of the Caucasus. But there are train connections at Stalingrad, and a daytime ride across the steppes of the Kuban and Don Cossacks brings the traveller into the North Caucasus. No longer does the "Adventure," or detachment of cavalrymen, ride with the train across these steppes for protection against roving Circassians and Chechense bandits, but the territory is wild, camels are used for plowing, and a good horse is the pride of the village.

The North Caucasus was noted in the old régime for its health resorts, and the watering-places are still filled with rotund Nepmen and their families, drinking at the sulphur springs and admiring the magnificent mountains from the boulevards. There were the Circassian *aouls* (villages) on the outskirts of the town, built in pueblo-fashion up the cliff side, and Cossack *stanitzas*, or settlements, whose headmen offered a courteous welcome with the touch of hauteur that belongs to a race apart and superior to their fellowmen. The self-assurance, dignity, and fearlessness of the Cossacks are in contrast to the informality, the warmth of the mountaineers near-by, who press forward to shake your hand and hasten to slaughter their best black sheep for a feast to the strangers. Strong Caucasian wine is poured in great tumblers—the traveller's entertainment demands singing and dancing—, the whole hamlet joins in unrestrained merriment, and this in the midst of a primitive poverty, bringing to mind that here is the birthplace of the white race, still in the earliest stages of civilization. The writer had often yearned for contact with a primitive group; here they are, innocents of the world, but as graceful and handsome, with the purity of their race, as our own standards demand. Little is known of these small colonies of mountaineers. Only a year or two ago, an entirely new racial group was discovered, and, in one section, the old men dress on occasion in armour of the Crusader period—their conception, apparently, of the latest fashion in the outside world.

From Vladicavcas, frontier town of the North Caucasus, the route winds south over the Georgian Military Road by motor. Along the rushing Terek, overshadowed by Ossetin fortresses and Queen Tamara's castle, across ranges loved and sung by Caucasian poets, where thousands of sheep appear like white pebbles through the mist rolls this perfect road in a glorious day's journey. The twin peaks of Mount Elbruz, highest mountain in Europe, and Kazbek with its white nightcap of eternal snow finally disappear in a rosy glow as the sun sets and the descent is finished at Tiflis.

The inhabitants of this city, the capital of Georgia, are almost pure Oriental, but it is still "the jewel of the Caucasus" and impresses the voyager newly arrived from the mountains with its wealth and sophistication. At the sudden fall of night following upon the setting of the sun, the city is ablaze with electric lights, the Hôtel de l'Orient (where a French laundry does the best work in Europe) offers its huge clean rooms to the weary foreigner, the sound of the funicular railway rattles through the air as it carries passengers to the Georgian cabaret on the hilltop, the bazaars are filled with rich stuffs for the temptation of strollers on the boulevards. We left primitive life behind us, back in the mountains, and only a night's ride away in Batum, the oil port, where one meets young Englishmen from the Royal Dutch, waiting around for a kind word from the Russian Government, while our own compatriots are busily representing Standard Oil in the offices of the native engineers. For him who gets no thrill from an oil pipe-line, there is nothing to do but embark on a Black Sea steamer for the Crimean Peninsula, and, in the Russian Riviera, we have broken our last ties with the simple life and are back again in the luxurious atmosphere of modern culture.

IN THE CAUCASUS

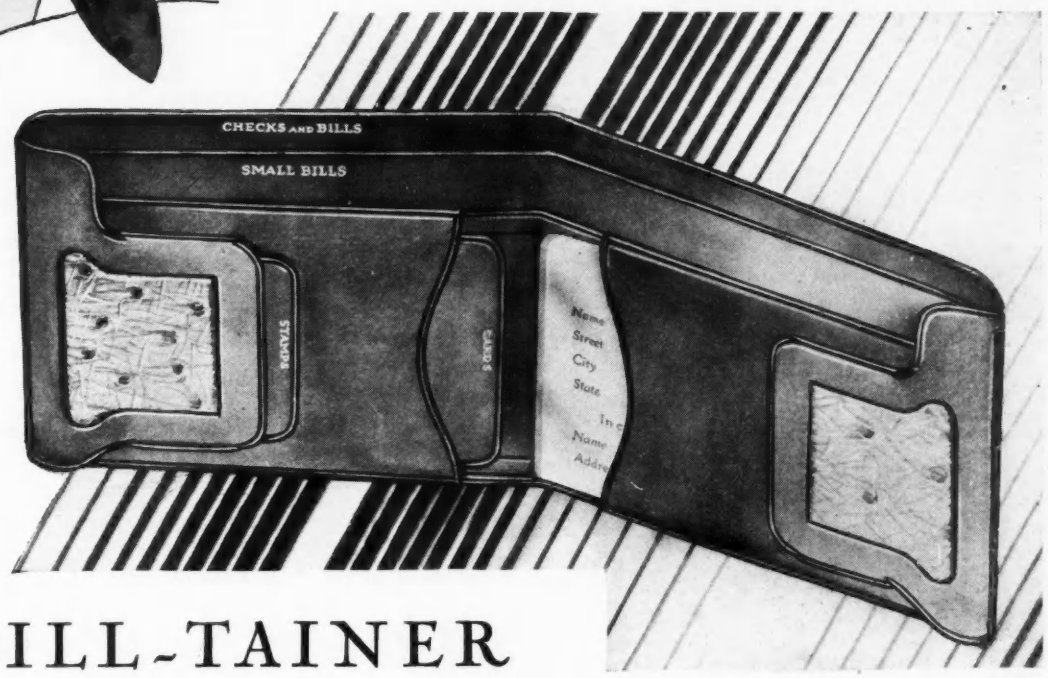
"Ah, yes," said a Russian met on the steamer, "so you have been in the Caucasus. Pretty strenuous. They say the Daghestanians dance themselves to death, the Azerbaijanians eat themselves to death, the Georgians drink themselves to death!"

In the scented groves of Yalta nestle the former palaces of the Czars and nobility, filled with artists, students, peasants, workers, on vacation. Lines of cedar, cypress, magnolia, oleander, run down to the beaches, where bathing in the balmy air is a delight and fashions are those of Nice and Cannes. Why any one should ever leave the Crimea is hard to understand, but, for him who must catch the *Aquitania* at Cherbourg in September, the journey continues, northwards now, with a stop perhaps at Sebastopol on the other side of the Valley of Death—where rode the Six Hundred—for a glimpse of the ancient Greek settlement at Chersonesus, where excavations are taking place, and a view of the harbour and the Black Sea fleet.

As the train sweeps across the black earth belt, we are again in the real Russia, the Slav territory that held the hearts of Gogol and Chekhov. The peasants bend over sheaves of grain, here and there is a communally owned tractor, the factory towns are seething with people—the people who own Russia to-day, the city proletariat. The border is reached. Except for the cup of real coffee received through the compartment window at Stenche, just before entering Germany, one disdains the Europe favoured in the past, where —if you will allow us—one tourist "doth tread upon another's heels, so fast they follow." We hurried home to spread the news.

WOMEN ASKED EACH OTHER

"What sort of bill-fold does a man really want?"...



And BUXTON answered with the SMART, MODERN BILL-TAINER

TO begin with, it folds only once—the type most men prefer. But that's *only* the beginning.

No more ripped seams or ragged edges! You've noticed them on ordinary billfolds. Almost as bad as frayed cuffs, or a threadbare elbow. Decidedly embarrassing at times.

The Bill-Tainer can't rip or tear—because there isn't a stitch in it... Ingeniously folded together instead of sewed... Neat and complete as long as the leather lasts!

Then—the old problem of bulking and bulging... refusing to conform to a man's pocket... Buxton has banished those annoyances, too.

Patented "sliding" and stitchless construction allows the Bill-Tainer to fold flat and compact even when full.

And never before were a man's pocket essentials so well organized. Two compartments divided by a full-length partition—a place for small bills—a larger pocket for big bills, checks, miscellaneous papers—and a special place for cards, licenses, stamps.

Good-looking? Try it on the most fastidious male. You'll find that he'll be glad to carry it for appearance alone!

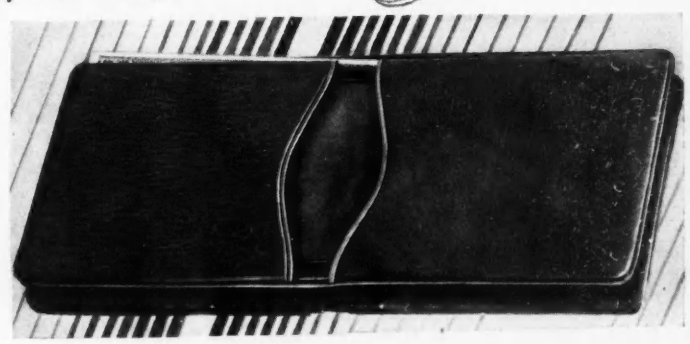
Handmade throughout by the same craftsmen who created the famous Buxton Key-Tainer. Main illustration above shows the Bill-Tainer finished in Ostrich Inlay on finest calfskin. Priced at $10. Other distinctive leathers from $3.50 up.

If your dealer does not carry Bill-Tainers, write to Buxton, Inc., 414 Main St., Springfield, Mass.

NOW ALSO IN THE SMALLEST SIZE

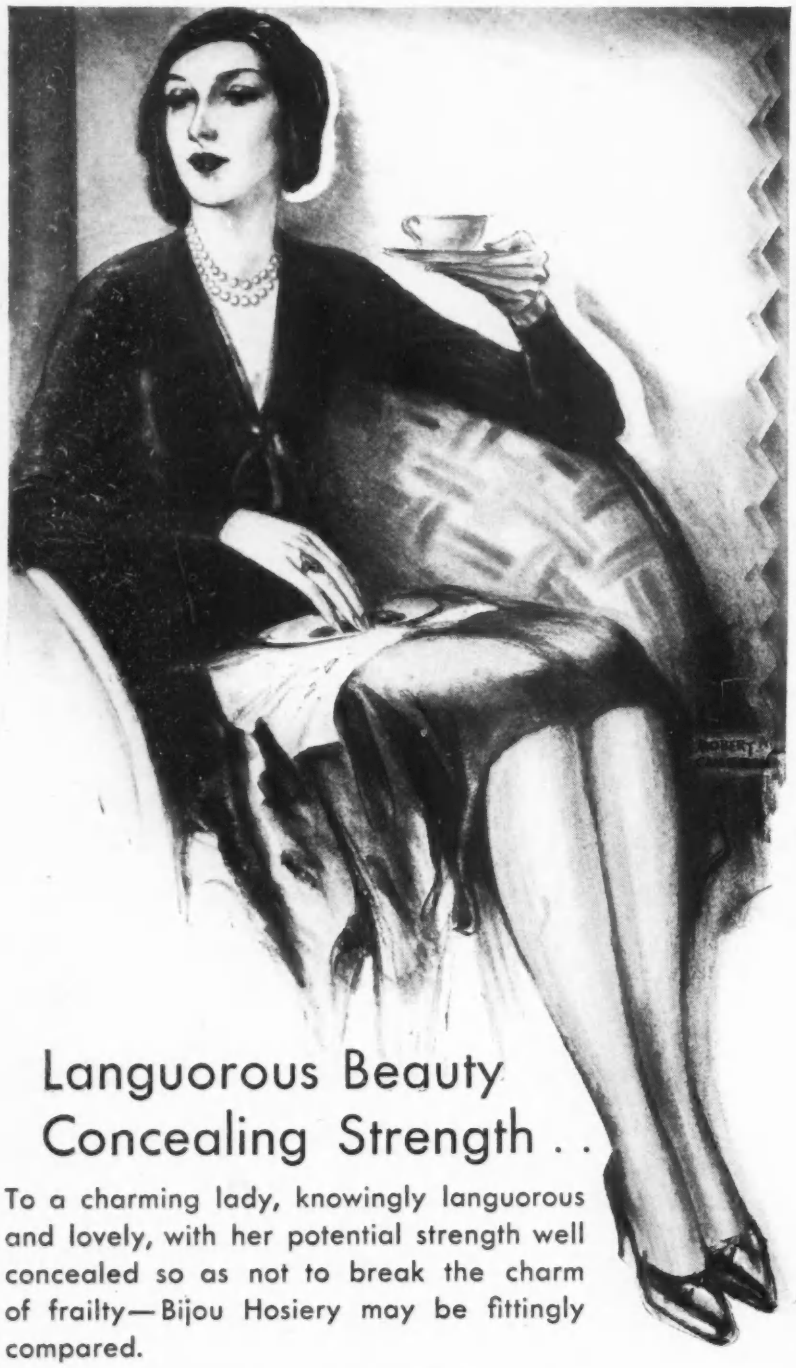
The simplified form of the Bill-Tainer shown at right is *the smallest practical billfold that can be made.* Slips readily into a handbag or a man's vest pocket. Finished in many distinctive leathers. Priced from $2.00 upwards.

Sleek and handsome as a fine, thin watch



BUXTON BILL-TAINERS

Not a stitch to rip or tear



Languorous Beauty
Concealing Strength . .

To a charming lady, knowingly languorous and lovely, with her potential strength well concealed so as not to break the charm of frailty—Bijou Hosiery may be fittingly compared.

Soft, gossamery, and shimmery, its fine silken strands seem to have a beauty as fleeting as the dawn. Actually—day after day—wear after wear—Bijou's strength is a matter of appreciation for one's hosiery budget.

. . . Colors by Grison of Paris . . .

In crystal clear chiffon and rich service weight. Priced in the two dollar class.

Bijou
"The Jewel of Hosiery"

BLUE LINE HOSIERY MILLS, INC., New York Office and Salesroom
267 Fifth Avenue Mills, Denver, Pa.

Kenneth Clark

This shining example of a scientifically planned kitchen saves labour and makes for efficient, happy servants

SCIENCE IN THE KITCHEN

THE problem of domestic service is one that of late years has been forcing itself upon the attention of householders far and wide. The home is, or should be, a structural unit that includes a kitchen, a number of other rooms for various purposes, and a complete equipment that varies in size and quality according to the bank-account of the head of the family. The result that should be produced by this equipment is social atmosphere. To this end, a woman reigns within the house whose work it is to keep the machinery of domestic life well oiled. Now, the paramount duty of the employee—the cog in the machinery—is to respect this oiling process. If this equation of respect is missing, the cog sticks, the wheels can not revolve, the machinery stops, and there can be no social atmosphere—only one of general chaos, which reflects, unfortunately, more on the employer than on the employed.

There is no question but that such disagreeable hitches in a life that should be composed and orderly must be done away with. A move toward the prevention of domestic disarrangement was made not long ago by the National Institute of Industrial Psychology, in London. After intensive research into the relations between employer and employed in large industries, this organization turned its attention to the domestic service problem. It was found to be as real and as engrossing a social problem as any factory or foundry labour situation. The two situations, public and private, were found to be comparable; the important thing was to establish the right working attitude between employer and employee; definition of working hours, definition of duties, and regulation of pay. The basic principles of well-managed labour are the same. Economy is another vastly important factor; economy of energy and prevention of wasted time and material. There is a right way to wash dishes, as well as to lay bricks; contractors require a certain eminently successful method for the latter, but, until very lately, no attempt had been made to formalize the former.

Scientific Housekeeping, Inc., at 138 East Forty-Seventh Street, is our New York exponent of the scientific attitude toward domestic service. It is a comparatively new organization, but it has already met with a practical success, under the leadership of Mrs. Richard Boardman, the President of the Association.

It is the primary object of Scientific Housekeeping, Inc., to respect and preserve the inviolable characteristics of the home. It honours the profession of domestic service, ensures adequate and permanent employment for the worker, and assures skilled and dependable service for the mistress of the house. The enterprise is wholly cooperative, and the services of Scientific Housekeeping, Inc., are offered to those who subscribe to its conditions and become members of the organization.

This organization is divided into three parts:

I. The Dorcas Boardman Kitchen
II. The Training School
III. The Supply of Service

The Dorcas Boardman Kitchen is a kitchen that is calculated to demand the fewest possible number of steps and motions in preparing a meal. It was planned after a comprehensive survey of kitchens, old and new, in New York, which included one kitchen where seventy-eight steps were required for the preparation of after-dinner coffee and another where there was not even room for the cook's elbows to move about. Everything is planned for economy of motion.

The training school is a charming house that duplicates the conditions of a modern New York home. The entire structure is given over to the uses of the Training School—all the cooking, service, daily care, and incidental work of the establishment being in the hands of the student workers, under the careful direction of supervisors. The dining-room is becoming a popular and convenient place for down-town shoppers to lunch. There, one is waited on by capable and efficient students of the Training School, immaculately dressed. The service is perfect, the food delicious. The silver is polished to white, the entire room spotlessly clean. All this service is attended to by workers who, on the completion of their training, will be placed in positions in the houses of those who have applied for service. Their training includes cooking, serving, and the care of rooms—any or all of these.

(Continued on page 192)

...from twenty-five to one hundred and twenty-five dollars the flacon

A lovely new design inspired by the works of the distinguished French architect, Fontaine, chief among which was the Arc de Triomphe du Carrousal. Non-tarnishing Chromium Plate, $95.00. Others $18.60 up.

The Fontaine Pattern

WITH a UNIVERSAL Percolating Urn Set on the table before you, your reputation for making perfect coffee is assured. As guests pay tribute to the exquisite beauty of the set, you can answer with smiling serenity, knowing that they will have equally kind words for the delectable beverage about to be poured.

Within the lovely form of every UNIVERSAL Urn is the famous UNIVERSAL Patented Pump and Spreader Plate which circulates 6 to 10 times more water than others and extracts from the berry all the delicious volatile oils and aroma before liquid comes to a boil, insuring a rich, full flavored stimulating beverage without exception. The UNIVERSAL Coffee-making Process has been imitated many times, but is still unequalled.

Let your nearest UNIVERSAL Dealer show you some of these Urn Sets. In the splendid variety he has to offer, you are certain to find the style to please your taste, the size to meet your needs and the price to fit your purse. Whatever your choice, you may take it home with the assurance that, however compared, it is the finest Urn Set your money could buy.

Send for FREE Booklet

Illustrating UNIVERSAL Electric Ware Beautiful—the most distinctive group of Electric Coffee Urn Sets, Percolators, Waffle Irons and Toasters ever assembled. A valuable brochure for your reference file, filled with correct answers to many difficult gift problems. Address Dept. K.

LANDERS, FRARY & CLARK, New Britain, Connecticut

Master Metalsmiths for over three-quarters of a century

THE TRADE MARK KNOWN IN EVERY HOME

UNIVERSAL

LANDERS, FRARY & CLARK, NEW BRITAIN, CONN.

TRAVEL AND TIPS

The Little Tip, And Oh, How Much It Does!

THIS is the age of travel. The smart world spends half its life *en voyage*, and you would not be surprised to run into your best friends in Calcutta or Cairo, on the moors of Scotland, or the deserts of Arizona, having seen them only a short time before in Paris or London. Incidentally, this is also the age of luxury—or rather, the age of supreme comfort, which is the real luxury of our day. And so the spoiled world, that world that always gets what it wants, has found the way to travel and be comfortable at the same time. But there are still many who have not learned this art and who are, therefore, still unsophisticated in our sophisticated day; for that is the only way to describe the traveller who does not know how to achieve this modern comfort.

Luxurious travel does not necessarily mean a lavish expenditure of money, but, rather, a judicious expenditure of money, which brings the best returns. This end is arrived at through careful planning—a short cut on the road to economy. Judicious tipping will pave the way with comfort even for the person of moderate resources. The attendant on the *wagons-lits* who receives a small tip at the start of the journey, say ten francs, and is told he will receive more at the destination, is at once won over to your service and recognizes you as a person who "knows his way about," for he is wary of the traveller who makes many demands and gives little at the end.

THE DETAILS OF COMFORT

In many ways besides tipping, travel may be made more comfortable by the extra expenditure of small sums that bring excellent results. For example, when travelling overnight in Europe, it is possible for two people to have single communicating compartments in the *wagons-lits* for about a dollar extra for each, instead of crowding into a compartment with two berths. Yet, comparatively few people know this, and many travel uncomfortably in a compartment overcrowded with luggage without any real saving of money.

In fact, the difference in price between a single and a double compartment is usually more than eaten up by the excess luggage charges, whereas, with two compartments, a greater number of bags can be taken into the train.

Here are a few more "tips" about *wagons-lits* and Blue Trains. When it is possible, one should reserve a sleeping compartment in the centre of the car, instead of at either end, thus avoiding the jolting of the truck and, therefore, ensuring a more comfortable night. In these days of régimes and diets, the lunch basket of the 'Nineties has again become fashionable. Such a basket, brought along from home or hotel, can be enjoyed in the privacy of the compartment, without depending on the set menus of the restaurant car, which, though they may be good, may not be to one's liking. The hard-boiled eggs and sandwiches and chicken salad contained in the lunch basket may be augmented by one hot dish from the restaurant. All this is very simply arranged, merely by sending twenty francs to the right person—the maître d'hôtel. This is what I call "imposing oneself on the situation," and there are moments when this sort of thing is necessary for comfort.

Though absolute comfort is the luxury of life, how many people spend their money on things that show, instead of the unseen details that make for comfort! It is true that a jewelled hatpin makes more show than the fitted travelling-bag that is hurried down the station platform with the pile of luggage slung over the porter's back—but which adds most to comfort? Many a small economy on the side of display is worth while if it means that a woman can afford to travel with, instead of without, a maid.

It sounds very luxurious to travel with one's own sheets, bed-quilt, and pillow-slips, yet it is in response to the cult for comfort that these things have come into existence. A woman can now buy in a Paris shop—all folding into a neat crêpe de Chine envelope—a pair of crêpe de Chine sheets, two pillow-slips, pyjamas, a dressing-gown, a cover to a hot-water bottle, a crêpe de Chine bag for a dress and one for a hat, all especially made for travelling in the *wagons-lits*. And think how nice it is to wake up, no matter where you are, surrounded by the personal things to which you are accustomed.

BETWEEN YOU AND THE PORTER

Sleeping-car porters being what they are, it is often possible to arrange not to be awakened by the Customs at the frontier. It is also possible to have hot coffee and rolls brought in the morning to the compartment to avoid a perilous quest through swaying corridors to the restaurant car. A good plan is to go to bed fortified with a fresh bottle of mineral water to avoid the unhappy discovery, on waking in the middle of the night, that there is only the tap water to assuage the throat parched from the smoke of the engine.

But how is this special attention from the attendants on the train and the porters at the station achieved? By buying it, of course—but not with great sums of money. Ten francs will go a long way in Europe, but it must be given at the right moment. As I have already suggested, one may send for the steward in charge of the restaurant car and the attendant of the *wagon-lit*, give each a small tip at the start of the journey, with a promise of more to come if he looks after you properly, and the thing is accomplished. It is only a matter of using money judiciously. Have you ever noticed that the porter at the station will always rush for the best-looking pile of luggage, hoping that, in the end, he will get a bigger tip than from the person who arrives with a shabby, dilapidated-looking kit? And he usually does, but only by a few francs—so few that it is not even a question of money—yet a point is gained, and the smart luggage has more than paid its way.

Even that odious trip across the Channel, with the countless changes and the nerve-racking pursuit of the luggage, which is hurried from the train at Calais onto the Channel boat, then off the Channel boat and through the Customs at Dover, before it is finally stowed away in the train for London, can be greatly improved by the judicious expenditure of five dollars for a private cabin on the boat. The private cabin is advisable, not only because one may be a bad sailor and the crossing rough, but because the porter who gathers the luggage on the platform at Calais hurries through with a greater haste because he is serving a cabin passenger. Then on

(Continued on page 192)

LE GARDÉNIA
RALLET NO. 1
RALLET NO. 3
LE CHYPRE

Each of these superb odeurs is obtainable in five sizes
From $3.50 to $22.50

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POUDRES RALLET
TWO DOLLARS THE BOX
Blanche, Naturelle
Rachel Claire
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RALLET

BY APPOINTMENT

ROUMANIA MONTENEGRO PERSIA SERBIA IMPERIAL RUSSIA

THE REGAL PEDIGREE—For over seventy years, the choice of royalty and an ever fastidious European aristocracy. And now in America for those who place quality and exclusiveness foremost in their luxury requirements.

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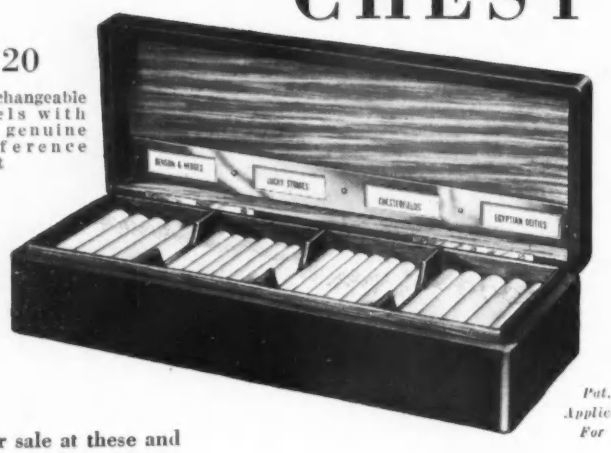
THE
PREFERENCE
CHEST

20
interchangeable labels with each genuine Preference Chest



Pat. Applied For

For sale at these and many other leading stores:

New York
Abercrombie & Fitch
Mark Cross Co.
Ovington's
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L. Bamberger & Co.

San Francisco
Roos Bros., Inc.
O'Connor, Moffatt & Co.

Los Angeles
Ambassador Hotel

Chicago
Marshall Field & Co.

Philadelphia
John Wanamaker

Providence
Tilden, Thurber Corp.

Boston
Bigelow, Kennard & Co.
M. T. Bird Co.
Jordan Marsh Co.
C. Crawford Hollidge
London Harness Co.
B. F. Macy
S. S. Pierce Co.

Santa Barbara, Calif.
B. F. Kerr & Co.

Cool nights again—warm friends return! How well the fragrance of blue smoke blends with what November brings. But tastes in cigarettes differ radically nowadays . . . Ah . . . *pass the Preference Chest!* It offers one and all *their choice* . . . any 4 brands . . . thus revealing your courtesy and *savoir-faire.*

Exquisite cabinet work . . . hinged lid . . . solid mahogany throughout, lacquered in Green, Black, Chinese Red mounted with old English prints in full color, or in Natural Finish (without print). Utterly modern, always a welcome gift or prize, a compliment to fine furnishings in home, office or directors' room. Retailers not yet supplied are *also* invited to write at once.

OLD COLONY DISTRIBUTING CO.
Dept. V, 99 Bedford St., Boston, Mass.

$5.00 At leading local stores, *or sent postpaid.* ($5.50 West of the Rockies). Also de luxe models in eight colors of gold-tooled Morocco leather, $16—with Galvano plaque, $20—white jade dragon, $30.

SCIENCE IN THE KITCHEN

(Continued from page 188)

In the branch that concerns the supplying of this service, Scientific Housekeeping, Inc., meets a long-felt want. The details of hours of service, pay, and duties have been worked out with the utmost care. The plans call for an eight-hour day, or a nine-hour one, according to conditions. Household employees eat no meals in the house in which they are employed; or, if it is preferred that they shall, a deduction is made to cover the cost of meals. Similarly, the workers, unless arrangements are made to the contrary, do not sleep in the houses where they work. Insofar as household conditions permit, the status of the worker is precisely the same as that of a worker in a store, office, or shop. Scientific Housekeeping, Inc., provides the workers for its members, arranges for their supervision while they are employed, adjusts all differences arising between mistress and worker, and replaces workers if need be. At stated intervals, the mistress receives a bill from the Association for the services rendered by the workers thus placed and supervised.

To illustrate the success of this enterprise, a number of cases might be cited, among them that of a woman who wrote from Bombay, on a tour of the world, advising Scientific Housekeeping, Inc., of her desire to reopen her town house on a given date. The organization took charge, engaged a staff of workers, cleaned and completely renovated the house, and, at the appointed time, the mistress arrived to find her house functioning with a staff of trained workers without having incurred any of the worry formerly attendant upon such a task. A house of fifty rooms was recently renovated, a staff of workers installed, and in every way prepared for a mistress who had been away for two years and whose return was made as simple as though her absence had been one or two days. Again, a two-room apartment was prepared for an owner, with equal efficiency and equally good results.

Another feature of Scientific Housekeeping, Inc., is the manner in which it assists youthful brides who are perplexed over approaching, or suddenly encountering, household cares. Courses are conducted, lectures given, and demonstrations made for the benefit of these young women by which they may receive a more scientific insight into home and servant management.

S. S. S.

TRAVEL AND TIPS

(Continued from page 190)

the boat, one of the stewards will see that your passport is presented at the *contrôle,* thus making it unnecessary for you to stand in a long line and appear in person. He will also see that one of his own staff hurries the luggage off the boat at Dover and presents it for the customs inspection, before any of the other passengers have disembarked. Twenty francs is sufficient for his tip, and the entire expenditure of five dollars and seventy-five cents has made a difference in the journey that is not to be estimated in money.

In the same way, arriving at a hotel for the first time, one should take the situation in hand in a business-like manner and establish one's identity with the all-important people who make for one's comfort. In the European hotel, the concierge and the head waiter in the restaurant are the people to know—the concierge has all the information, and the head waiter apportions the best tables and stimulates the service. How much is given them depends on a sense of the fitness of things.

As I have said, in the scheme of hotels, the head waiter and the concierge are the all-important people and receive the largest tips, and, as it is the system to pool tips, the immediate staff under these people come in for their share. But the under-servants, one's special waiter in the dining-room, the room waiter on one's floor, the lift boy, the attendants in the hall, and the chasseur who calls the cabs, come in for their share according to how much they have done for the individual and over what period of time. The chambermaid always gets a small tip, but, in a European hotel where there is a charge made for service (as is sometimes the case), tips should be correspondingly smaller than where there is no charge for service—about fifty per cent. of what would be given if no charge for service were made.

The countless little people who stand about in European hotels are satisfied with very small tips—five or ten francs is what they are looking for. Sometimes, people give a lump sum to the concierge to take care of all his staff, but, of course, when you have become familiar with the bell-boys and lift boys by continually seeing them about, it seems more gracious to remember them personally.

In this day and age, the transatlantic liner is like the hotel to which you may return again and again, and, therefore, the staff of stewards, the purser's staff, and the head waiter are of great moment in the comfort of life, and liberal tipping, always considering your resources, may be useful in the future. The steward and stewardess should make five dollars each from each person. Some people give more, but this should be the average, and the table waiter should make the same, no matter what one pays the head waiter. The bathroom steward or stewardess should make from two and a half to three dollars a person. So should the deck steward; unless special meals have been served on deck, when he should have more. All the attendants who in any way personally serve one, should be remembered. And note this, only the inexperienced traveller should have to go down to the dining-room on boarding a boat and stand in line to be allotted a place at table. If he has not already crossed on that boat and does not know the head waiter, he writes a little note enclosing a bill and asks to have a table reserved for him.

Head waiters are most important people in our scheme of society, and a *grand viveur* values their *connaissance* more than he does his acquaintance with the crowned heads of the world. But head waiters are not easily bought, and very often the important person who only tips moderately has more importance in his estimation than the unknown person who is lavish with his money. And then, again, there is another type of person who is popular with the head waiter—the same person who is a popular week-end guest below-stairs and knows the secret of casting a spell over the domestic cart-wheels, even though he does not pave the way with gold.

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"HIM"

For natural loveliness . . .

Loveliest of colors . . . blush-rose, akin to Nature's own glow of youth and health. Lips of Tangee . . . blush-rose of youth and beauty . . . subtle individuality . . . yours and yours alone. In an amazing way Tangee changes color as you put it on . . . and blends with each individual complexion. Truly, a miracle of miracles! Lips of Tangee . . . no trace of grease or pigment . . . nothing except a lovely glow—so beautiful, so natural that it seems a part of your own lips. And indeed it is for Tangee leaves no thickness or substance, and it is permanent as the day is long.

Tangee—one lipstick and one rouge for all complexions. On sale everywhere. Tangee Lipstick in gunmetal case $1, in superb case of gold and black enamel $2.50. Tangee Rouge Compact 75¢. Tangee Crême Rouge $1. Tangee Face Powder, including the smart, new shade Tangee Tan, $1. Tangee Night Cream $1. Tangee Day Cream $1. Twenty-five cents more in Canada.

Ask for Tangee, *and be sure you see the name* Tangee.

TANGEE

BEAUTY . . .
FOR 20 CENTS!

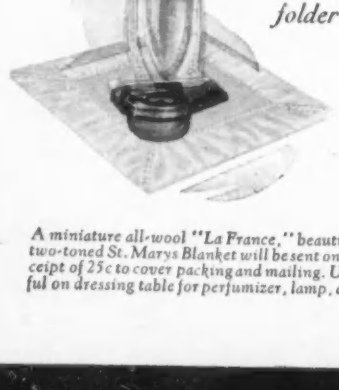
Twenty cents brings you the miniature Tangee Beauty Set—all six items and the "Art of Make-Up." Address Dept V.11, The George W. Luft Co., 417 Fifth Avenue, New York City

Name .....

Address .....

THE FINE BLANKET VOGUE OF THE YEAR

Here are introduced the "Larkspur" and the "Poppy", smart companions of the recently created "Marigold", adding new prestige to St. Marys leadership in fine blanket making. . . . While these blanket innovations embody the finest of workmanship, the prices are much less than you might expect for such lovely quality. . . . The rose and the green "Larkspur" are exceedingly popular with judges of fine blankets seeking long service at minimum cost. The beautiful satin-bound "Poppy" is an excellent example of superfine blanket weaving. . . . St. Marys Blankets blend with the new-day requirements of luxurious bedroom appointments. They are all-wool; the St. Marys label sewn on every pair is your guarantee. . . . On request, we will send you the name of a nearby dealer, and a folder on the care of fine blankets. The St. Marys Woolen Manufacturing Company, St. Marys, Ohio.



A miniature all-wool "La France," beautiful two-toned St. Marys Blanket will be sent on receipt of 25c to cover packing and mailing. Useful on dressing table for perfumizer, lamp, etc.

St~Marys *Blankets*

VOGUE PATTERN SERVICE

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems and see the coloured sketches of all the new models.

How to Order by Mail. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

How to Send Money. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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The Edw. Malley Co.
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TAMPA
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O. Falk's Department Store
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D. J. Stewart & Co.
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MINNEAPOLIS
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NEW PERILS OF PAULINE

PAULINE is young—well, say twenty-nine—; Pauline is pretty, Pauline is chic. At any rate, she always has been those three things, and, to her way of thinking, there is no reason why she should not continue. Her husband spoils her, her friends surround her, and her enemies copy her clothes. Could any woman ask for more? And, until the other day, Pauline went her way, serenely and deliciously assured, without qualm or question. She spent the summer on Long Island, acquiring a lovely even coat of creamy-tan and generally enjoying life. Came autumn, the return to town, and the need for shopping, and Pauline's woes began. Feminine to her finger-tips, she adored clothes, and the thought of dresses, utterly new and different from any of the fashions of the last few years, was intoxicating to her.

So it was that she arrived at her favourite couturier's one fine crisp morning, buoyed up with the confidence of her charm and the knowledge of a comfortable bank balance. Trains, ruffles, lace, slim natural waist-lines, tulle, brocade, all whirled through her head as she pictured to herself the infinite possibilities of the new mode. If so lovely a creature as Pauline may be likened to a cat, she resembled a kitten about to be given a large bowl of cream.

THE RETURN OF THE WAIST-LINE

The collection did not disappoint her ideas of the new styles. It was new, it was modern, it was chic, it was elegant, it was feminine. In a word, it was just right. Pauline's eyes gleamed appreciatively as she took in the flowing lines of the evening gowns, the feminine grace of the street frocks with their trimly belted waists ("After all, the waist is far too nice to hide," she reflected. "I begin to wonder now why we have let ourselves look like so many dachshunds for all these years!"), and the insouciant charm of the brief wraps and the scarfs and the amusing pyjamas. "Thank heaven for something new at last," she murmured, busily jotting down names as the mannequins filed past.

As quickly as possible, she was in the fitting room, surrounded by gowns of every sort and a perfect chorus of *vendeuses*, all eager and enthusiastic. The first frock was slipped on, fastened, and Pauline turned to view herself in the mirrors. There was a slight pause, as the full effect dawned upon her, while the smiles froze into a set falseness on the *vendeuses'* faces. "Why, what's wrong?" she stammered. And then, as she turned to gaze at herself from the side, a positive wail broke from her. "Good heavens, I've grown fat!"

Staccato and polite laughter from the head saleswoman. "Oh, no! Madame is not fat! The dress, perhaps, is just a trifle small for Madame."

For a moment, Pauline hesitated. Then she shook her head firmly. "No, I'm afraid not. I wish I could think so. That's just what you say to elderly dowagers of two hundred odd pounds. I've heard you!" She surveyed herself critically and carefully in the mirror. The natural waist revealed a figure that was slim in spots, but also strangely bulging in other spots. There was a horrid little roll of fat at the waist, there was an extra breadth at the hips, there was a bulge on the thighs where Pauline's girdle stopped all too soon, and there was even an unmistakable tummy! All these the slim lines, fitted from waist to knee, displayed to horrid advantage, and Pauline, after the first wail of anguish, sternly faced the facts.

"I've been just like an ostrich," she declared. "I've worn a girdle that kept my hips fairly firm, but shoved the rest of me where it didn't show, but where it didn't belong. And all the time, I thought I had a good figure! Well, we'll soon see who has good figures in these new frocks."

CHIC—FIGURATIVELY SPEAKING

First of all, Pauline ordered a new corset—not an excuse of a girdle, but a real corset that was also a miracle of comfort. It started an inch or so above her waist, which it clearly defined, and held her secure to just below the hips. "That will do for the present," Pauline remarked, as she patted the pink brocade and elastic approvingly, "but, for the future, I must take other measures, as well." And every morning she lay on her back on the bathroom floor and bicycled madly in the air, one hundred times each way. Just to be thorough, she decided to avoid all fried food and sauces and pastry until she felt herself a rival to the Venus de Milo, figuratively speaking. It may be added in passing that even after that goal had been attained, which was very soon, Pauline kept to this rule of eating, for she found it improved, not only her figure, but her digestion and complexion, as well.

When the first frocks came home from the dressmaker, and she tried them on over her new corset and new figure, she fairly clapped her hands with approval. "Now, that is the way one should look," she remarked, nodding wisely. "It seems a pity that the prettiest lines of a woman's figure should have been hidden by these muffling long-waisted dresses. These are the most feminine clothes of years." And she continued to gaze at her silhouette in the mirror.

Suddenly her expression changed. She had just caught sight of her face in the mirror. That short hair waved slightly and drawn back almost severely, that vivid scarlet mouth accenting the even tan of her face, were out of key. "They don't quite go," she murmured, with trepidation. "I'm afraid I'll have to study my face from an entirely new angle."

NEW FROCKS, NEW FACES

So Pauline visited a wise beauty specialist, direct descendant of a sorceress of the Middle Ages, and told her briefly her problem. "When I wore a little, straight, tight short dress and a little round plain hat, that rather severe coiffure and just a dash of lipstick were appropriate," she explained. "Now that I come out in a clinging lace gown—yes, I have one, in bright scarlet, isn't that too divine a combination?—I ought to look softer, more feminine about the head. What would you advise?"

Then the wise woman studied Pauline and said, "You are right. That makeup and that silhouette were typical of the nineteen-twenties, but now we are going into the nineteen-thirties, and there is a different feeling in the mode. There is less of the boyish directness and more of the feminine elegance in the appearance. Who knows? Perhaps, airs and graces of a more studied age may be revived. Anything may happen. At any rate, you, my dear, wish to show a youthful face with your new frocks."

So the wise woman called one of her

(Continued on page 198)

When the Smile of Youth Steals Beauty

Marie Earle's Treatment for an Unlined Radiant Skin

GLANCE at your face in the mirror when you smile. What a lot of little lines it takes to make a smile or any of the other expressions that constantly play over charming faces. And how soon these expressions etch permanent wrinkle paths into the skin.

How can you stop this thieving of beauty? Marie Earle the famous specialist who for nineteen years has cared for the skins of society's most beautiful women in her Paris and New York Salons, now offers you her exclusive Basic Beauty Treatment for the lovely unlined skin of youth.

Faithful daily use of just three of her luxurious preparations will keep the skin so smooth and supple, the contours so firm that your oft repeated facial expressions cease to wrinkle youth away!

Marie Earle's Essential Cream expressly made to do the work of two ordinary creams is different from any cream you have ever used before. How quickly it clears and brings the skin new velvet softness. A perfect pore deep cleanser—its beauty-bringing vegetable oils feed and smooth every moment it is on the skin. Cucumber Emulsion, cool and light as sea foam insures deeper tissue nourishment and keeps the skin fair. Last, you simply close the pores, tone and restore the youthful texture of the skin with the lotion prepared for your type.

The prices of the Marie Earle Preparations are no more than one would expect for such luxurious effectiveness. $1.90 for the wonderful Essential Cream, $2.90 for the Cucumber Emulsion, and the Toning Lotion $1.00. Marie Earle's newest book on beauty "Understanding Your Skin" explains her beauty-bringing methods for the smooth unlined skin of youth. Send the coupon for your complimentary copy.

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Pore Contractor. To stimulate and refine coarse, enlarged pores. $2.00.

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Eyelash Grower. For long shadowy lashes. Will wonderfully improve even obstinately thin lashes on the lower lid. $1.00.

Lipsticks. A smooth flattering new lip rouge in a charming new black and white metal case. Lasting, indelible. Light, Medium and Dark. $1.50.

Face Powder. New exquisite, blended to meet the requirements of the modern woman. Six shades. $1.75, $3.25.

If you would keep your skin free from expression lines and wrinkles, follow this simple effective Marie Earle Basic Beauty Treatment.

Marie Earle

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3

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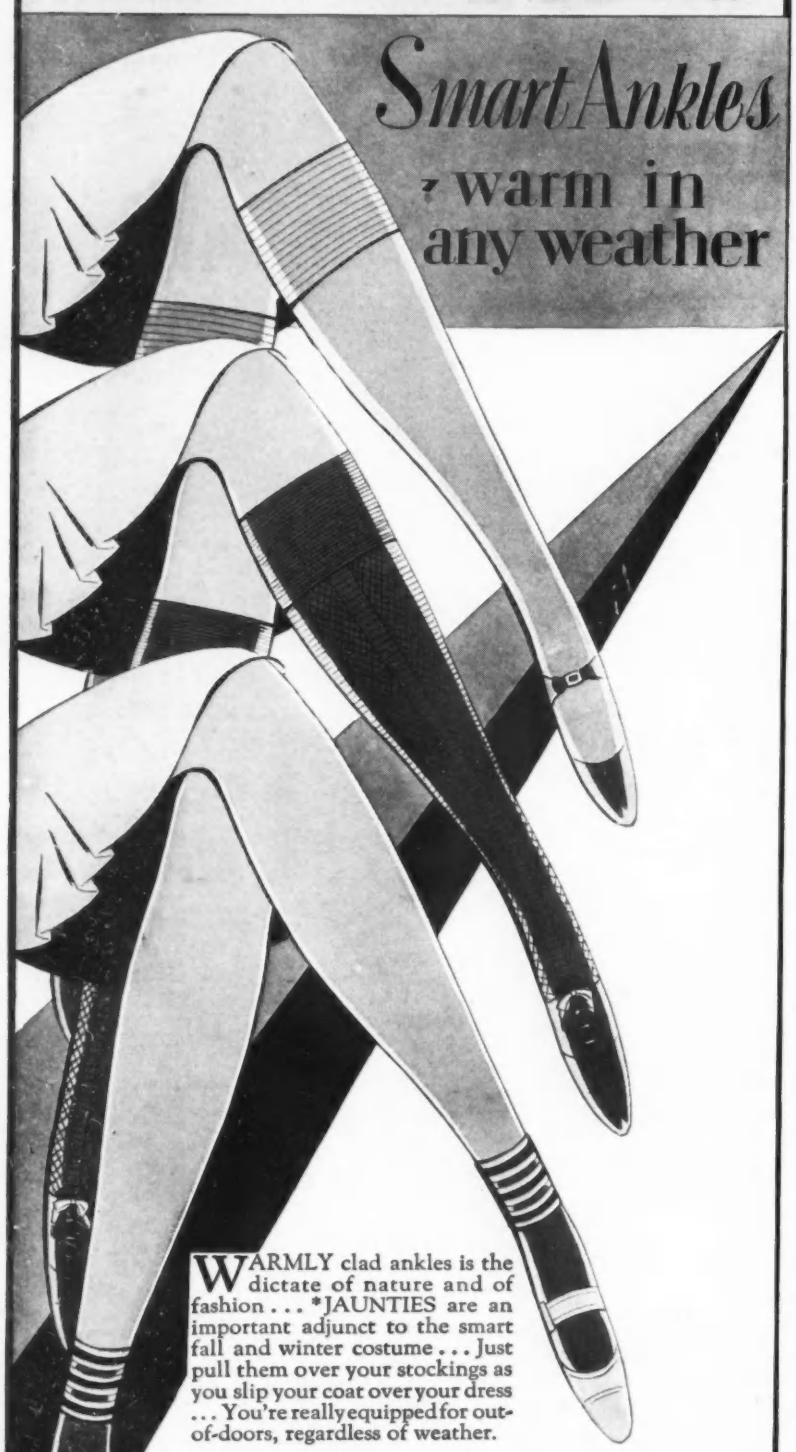

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JAUNTIES are footless wool knitted overstockings, in lovely colors and patterns to harmonize with every ensemble. A strap under the instep and a snug-fitting cuff at the top keep them always smooth and unwrinkled.

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V E N I C E

(Continued from page 75)

special article on the subject will be published soon in Vogue. These new clothes are very different from the clothes for such occasions to be seen in the smart shops of Paris, London, or New York.

This is one instance when the customer, and not the dressmaker, is responsible for the mode. The sweater from the little shop on the quay of the fisherman's village and the mechanic's jumper sold in the shop of chauffeurs' supplies will now take their places in the show-windows of the *rue de la Paix*.

A BENEFIT PERFORMANCE

In Venice, every season, theatricals are arranged by the Princess di San Faustino for the orphanage that she supports in Rome, and this is one of the events of the season. This year, the production was given at "Chez Vous," the out-of-doors terrace garden at the Excelsior, and I have never seen so good an amateur show. There was a pantomime depicting the loves of Casanova, in which the Venetian was represented by the Comtesse de Saint-Phalle, the Spaniard by Signora Branca (who was Miss Eileen Flannery, of New York), the Frenchwoman by Mrs. Jay O'Brien, the Oriental by Madame Yturbe, the Russian by the Baroness Franchetti, and Casanova by the Marquis di Calvatone. The costumes of the women were magnificent. As one figure after another appeared on the stage, against the background of the playing fountains in the moonlight, they made a gorgeous picture, for this group of beautiful young women are the conspicuous people to-day in a world made up of one round of seasons in all the capitals and the watering-places of the world.

Madame Rolo and the lovely Madame Arrivabene danced together like professional "sisters," with lovely black dresses from Patou and scarlet slippers. The Countess Andi di Robilant and the Countess di Sangro also did a dance together, with huge white balloons and dressed in white ruffled frocks. They looked so charming that they were called back three times to repeat the dance. The Princess Carlo Ruspoli and Count Celani did a ballroom dance which was as good as anything I have ever seen done by the best professionals.

But no less entertaining to watch was the audience, which was like something at a private party in London or Paris. There were Lady Wimborne, Lady Curzon, who was staying with her son, Hubert Duggan, the pretty little Lady Dashwood, who was staying with the Sam Courtaulds (whose house-party included the "Sachie" Sitwells, Mrs. Arthur James [Zita Yungman], and myself), Colonel George Keppel and his youngest daughter, Alfred Beit, Lord and Lady Carisbrooke, Oliver Messel, Baroness d'Erlanger, and Lady Abdy, representing the English crowd.

The Princesse de Polignac headed the French set, with the Paul Kochanksis and Arthur Rubinstein, the Duchesse d'Ayen and the Charles de Polignacs staying with her; Mademoiselle de Jumilhac, Mademoiselle Le Chevrel, Princesse Jean-Louis de Faucigny-Lucinge; Madame Fauchier-Magnan and her sister, Madame Fauchier-Delavigne, Madame Bernstein, and Madame Letellier, also among the French set.

Mrs. Osgood Pell had Mrs. Touimin's apartment, the Jay O'Briens had one of the Robilant palaces, Miss Maxwell was staying with the Andi Robilants, the Princess Cito was at the Lido, Miss Rosamond Thomas was staying with the Volpis; Thomas Sturges was in Venice—the list was endless.

There were too many parties! Elsa Maxwell gave an amusing one to which the women were told to come with funny head-dresses and the men with funny trousers. The women scored this time, and some of them were extremely amusing. All of the prettiest women made themselves up to look ugly. The Princess Cito came with combs in her hair to keep her wave intact and her face covered with cold cream and plasters to smooth out the lines. Miss Fellows-Gordon came with her face made up just the reverse of what it usually is; her lips were black, her cheeks grey, and her eyes red. Pretty Mrs. O'Brien had her hair in a thousand curl-papers tied with green, red, and white ribbons, and one of her front teeth blackened out. Lady Carisbrooke had a drunken-looking bacchanalian wreath on her head and her hair all mussed up. Countess Robilant wore a "tasty" head-dress made of onions, peppers, and potatoes; and Lady Abdy came dressed as the Marchesa di Calvatone, who is a very distinctive type and quite the contrast in colouring to Lady Abdy. The men had all thought out amusing ideas, but most of them were a bit too daring. While the cocktails were served, we paraded before the judges and the prizes were awarded. Afterwards, we went down to dine at little tables on the terrace of the Grand Hotel, while singers in gondolas came to serenade us.

VENETIAN SERENADES

Serenades are among the most charming customs of Venice. On one particularly beautiful moonlight night, my hostess organized a serenade, and we went in many gondolas, in formations of four and five abreast, following the serenading gondola in and out of the small canals. The singer, a man with a beautiful tenor voice, was a new discovery, this year, and I can't tell you how lovely it was to hear him sing Venetian love-songs in the stillness of the small canals. As we floated slowly along, the people in the houses hung out of the windows, applauding him and shouting *"Bis"* and *"Bravo"* in a jolly sort of way, as though they were part of our company. Finally, the gondolas came to a halt under the span of a big bridge in a quiet spot, and then the singer gave his best performance. Meanwhile, the bridge became black with the dark figures of the people along the quay who gathered like shadows to enjoy the thing they love best—the sentimental music of a Venetian night. It was an enchanting evening, and the more so because the whole world seemed to be enjoying it with us, for, by then, we had picked up many gondolas on the way. But every one was as quiet as though they had bought and paid for their seats, and their applause would have done justice to the most famous of performers.

Another night, the Baroness Lo Monaco and Elsa Maxwell gave a dinner together at the Lido. It was arranged in the tower of the Excelsior, and a marvellous display of fireworks and a hidden serenade were planned to lend romance to the scene. But, at the last minute, a sudden storm came up, and, as we assembled for dinner, the entire plan had to be abandoned. Imagine the consternation

(Continued on page 198)

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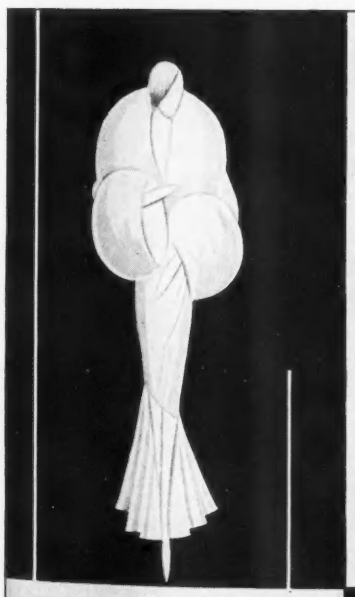

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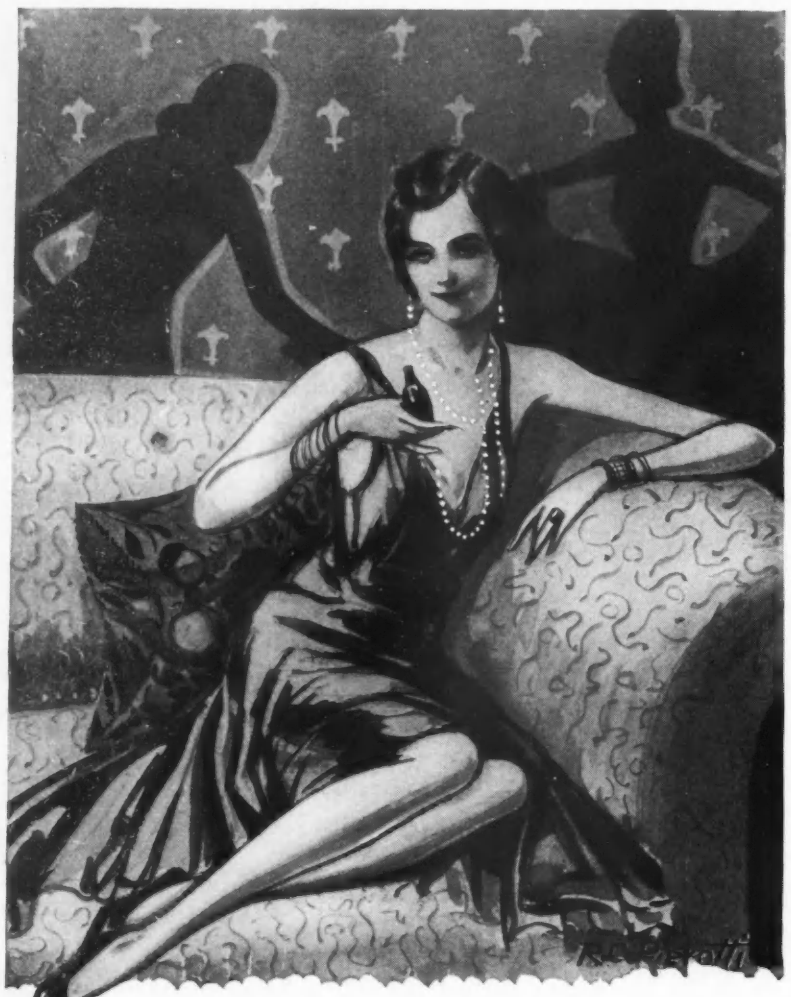

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NEW PERILS OF PAULINE

(Continued from page 194)

helpers, who took Pauline into a quiet little room and first bathed her face with a cool, fragrant liquid and then patted on a cream, bathed it once more in the cool liquid, paying particular attention to that telltale little line under the chin where a second chin is so apt to start. Next, she smoothed on the faintest tinge of rouge, followed by a powder the tone of Pauline's skin—no darker—, and, last of all, lipstick, but not quite so much as Pauline had worn before. "Now, you see," said the wise woman, coming in to inspect the results, "less lipstick, perhaps, oh, very little less, and a touch of rouge, give a softer look to the face. And you might do well to try a little eye shadow. This is the time to combine youth with sophistication and feminine elegance. As for your hair, of course, many will let theirs grow longer. I should wear mine a little longer in the sides and certainly much softer."

So Pauline, well-pleased with her new face, sped to her coiffeur's and repeated the advice of the wise woman. The result was a coiffure at once so simple and so artless as to be completely devastating. Soft ringlets were arranged flat against her well-shaped head, and a few fell around her cheeks. "Madame Récamier and the Empress Joséphine," murmured Pauline, when she saw the whole. "And now to try it on my family and friends."

The result? Well, Pauline's husband bought her a new diamond bracelet, her friends admired her more than ever before, and her enemies tried even harder than before—and with even less success—to copy her clothes.

If you must have a moral, you may write your own.

VENICE

(Continued from page 196)

of our unfortunate hostesses! Any one else would have been at her wit's end—but not Elsa Maxwell. She led us to the bar and told us to amuse ourselves for half an hour. At the end of that time, the tables had been rearranged in the dancing place, "Chez Vous," and we went in to dinner with the determination to make the best of an evening that had been spoiled by the weather. But we had not counted on our resourceful hostesses, who had conceived the brilliant idea of amusing us by having dancing contests for lovely prizes that had somehow been dug up at the last moment.

The first contest, a fox-trot, started during dinner. The next was an old-fashioned waltz in which the chief contestants were Prince Cito and Lady Abdy, who were very funny, because he is so short and she is so tall; Madame Rolo and Count Celani, who both dance beautifully; and the Duca della Verdura and Mademoiselle Arrivabene. The choice finally narrowed down to the two latter couples, and then it was taken out of the judges' hands, for both couples are so popular that everybody began to shout in favour of one or the other, and there was only one thing to do—give them both prizes.

Oliver Messel and "Dickie" Fellows-Gordon did a burlesque tango, and, as Oliver Messel is an extremely clever and brilliant young man and "Dickie" has an irresistable sense of humour, it was the funniest sight imaginable. But funnier still were the faces of the serious tango contestants who had drifted in from the hotel and, one by one frozen into inaction and left the floor in a fury—since who could go on dancing a tango seriously when Messel was being so grotesquely funny that every one rocked with laughter? It was a wonderful evening, due to that genius of party givers—Elsa Maxwell.

All this time, the boat-races were going on, and Sir Henry Segrave broke the world's record, going some ninety-odd miles an hour. Mrs. Fellowes arrived with her fast cruiser the *Poisson*, to race Jean Patou's boat, which is in the same class, and the bathing at the Lido was almost spoiled by the continual roar of the fast little boats belonging to Count Rossi, J. O'Brien, the Prince Ruspoli, Charlie Bestegui, and others. On the eve of the races, Jean Patou gave his annual party, which, as usual, was very splendid, with presents for all the women when they sat down to table, and a lottery, which was drawn after dinner.

In the midst of all this gaiety, the Crown Prince arrived during one of the races, in the late afternoon, while Mrs. Fellowes and Jean Patou were racing their boats. There was a great bustle, and miles of red carpet were rolled along the landing pier, through the hotel, across the beach, and right out to sea along the pier, and the Prince, accompanied by his aides, appeared. They all wore uniforms buttoned to the chin, which was an odd contrast to very scantily attired bathers—but thoroughly in the picture of Venice to-day.

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With our longer skirts and shorter waists, the old head-dress of severe and less severe bobs is as much out of the picture as the bygone pantalet. Softer and more feminine is the new hair-line. Curling unexpectedly, revealing one ear—the tip, perhaps—, concealing the other, our heads are now the heads of the moderns. A patrician swirl, a graceful ringlet, a coquettish tendril—these are part of the coiffure for the mode of 1930. In the Vanity Number of Vogue, the November 23 issue, there will be three pages devoted to this subject of such paramount importance to the smart woman, explaining how the Parisian achieves this coiffure with meticulous care. This issue appears on November 21

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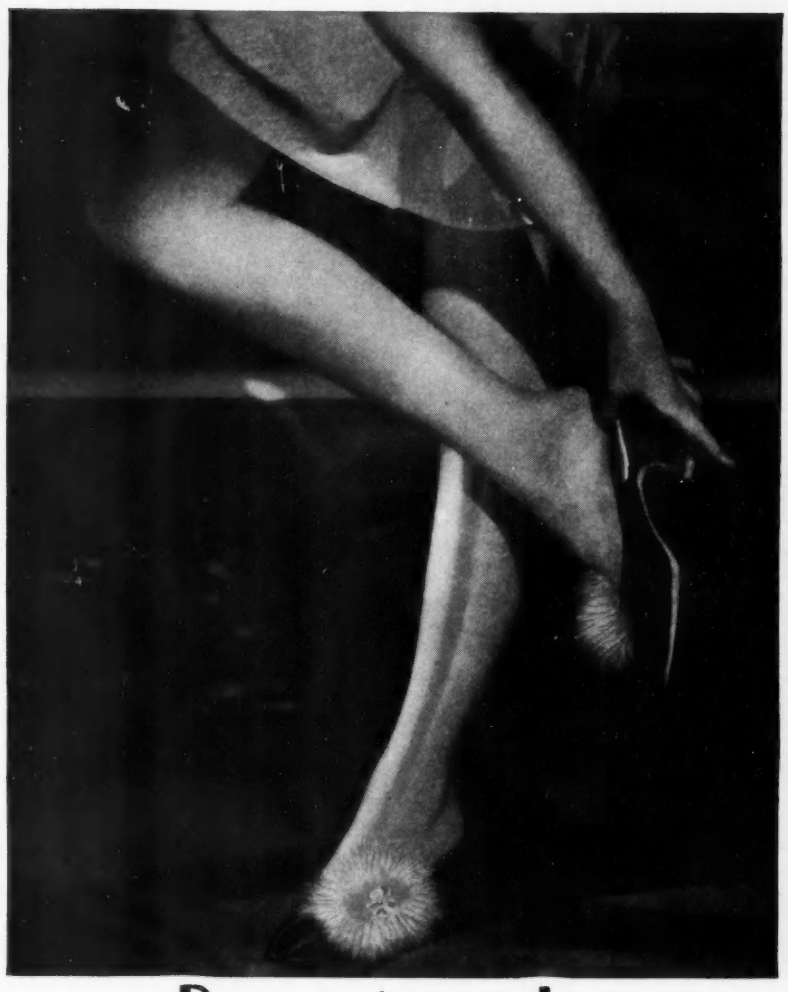

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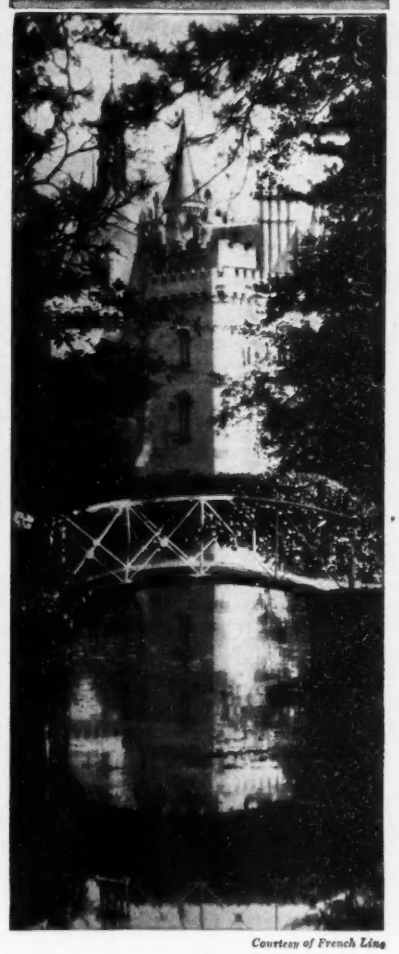

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Returning . . . there's the lovely, lazy Chateau Country . . . Chinon, where Jean d'Arc saw her King . . . Azay-le-Rideau, tiny but such perfect Renaissance . . . Langeais, pure Gothic and a fort, despite its flowers . . . Villandry of the gardens and the swans . . . Chenonceux, swung gayly out across the Cher . . . Chambord of the double spiral staircase . . . Chaumont where Catherine studied astrology while Diane studied men . . .

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WHAT THEY READ

By DAVID CORT

ROBERT NATHAN is a tiresomely exact example of what gets across and what doesn't. For years the critics have been declaiming at the populace about his various books, resorting practically to a bullying technique to get him readers. This department, to be specific, has had an opportunity since its inception to advertise in the most blandishing terms two of Mr. Nathan's novels. But that is no credit to any one; four out of five who read Nathan feel the compulsion to talk about him. And still, something goes wrong. The very terms in which readers specify their delight in Nathan seems to prejudice other readers: "gentle," "whimsical," "quietly satirical," "naïvely stinging," and so on. The utterly uncompromising line of Nathan's work seems to antagonize the public. With the violence of fanatic pig-headedness, he has neither raised nor lowered his voice one little jot. He continues, in an absolute unawareness of the quantity or quality of his audience, to talk in that level, introspective, quietly glowing way. I can see that it must make the bosses of the Literature Machine, about which Mr. O'Brien is so sinister, very annoyed.

Anyway, from now on this reviewer is on the side-lines. If you don't want to read Nathan, it's all right with me. I guess I'll just read him myself. Get around now and get antagonized while I sketch in the usual terms Mr. Nathan's latest: "THERE IS A HEAVEN" (*Bobbs, Merrill, Inc.*). This one is laid in heaven (there they go already). Mr. Nathan's idea is in general to construct a Protestant heaven in the image of the Protestants. He has followed faithfully the history of the church. This is, after all, the religion that blighted the New Learning in England, that started the bitter wrath of Erasmus, and that has been just about as painful to all art and light and learning through the ages as any other religion, both by violence and suffocation. This is the religion of William Jennings Bryan, Mrs. Grundy, John S. Sumner, Anthony Comstock, *et al.* Its virtues are righteousness, character, self-restraint, good works, and its founder is Saint Paul. There have been a lot of people, excellent people, in this mould, and they have all gone to Mr. Nathan's heaven. He shows us several of them: the young son of a lady leader, the middle-aged professorial son of another lady who happened to have died in her twenties, and poor Mr. Lewis, born Levy, who had foregone the religion of his fathers and received his reward in being dumped into this cold neat Protestant heaven, which, whatever its virtues, had no place for him. As usual in Mr. Nathan's works, it all sounds pretty cute and sweet and not dangerously satirical until you get well into it. But, as usual in Mr. Nathan's works, the thing turns treacherous under your feet, horror and tragedy come slanting in, and slant away again. One realizes too late that Mr. Nathan has not been fooling.

SLANDER

Undoubtedly, the prize for cheap flamboyance and irresponsible buncombe can be awarded right away; even so early in the publishing year, to "THE INCREDIBLE BORGIAS" by Klabund (*Horace Liveright, Inc.*). It is hard to believe that such a book could be published. This is not to say that it is not interesting. The hysteria of Klabund's slander is hilariously interesting. He opens with an account in some detail of the beginnings of the race of Centaurs. When these revolted against the gods and attacked Olympus, two were driven during the subsequent flight into Spain. And thus —he concludes—, the family of the Borgias had its origins in these two Centaurs.

In this gay apocryphal vein Klabund continues, building up the most extraordinary charades, showing the Borgias as super-demons engaging in every form of vice known to man. And somehow, throughout the tale, one gets the impression that the author is a little envious, and that this somehow makes him bitter. His book is perhaps his brief of what he, or any other really gifted man, could have done with the opportunities the Borgias had. For, so far as I know, there is little or no basis for Klabund's reconstruction of their lives.

I have read somewhere an elaborate scholarly defence of the Borgias, which showed them to be typical Italian princes of their period, except for an advantage of wit, culture, courage, and military tactics. The slanders against them, so this account maintained, consolidated after their death in a legend which is now so old that almost the only facts now remaining available are these very slanders. But this particular history showed that it was possible and in many cases probable that the Borgias did not commit the crimes attributed to them, and, in some cases, it showed that it was impossible for them to have committed them. The account was a little bit too neat to be altogether believed, but, at least, it was a better "publishing idea" than this idiotic clowning. Both history and common charity make a book like "THE INCREDIBLE BORGIAS" undesirable. In one reader's opinion this slander, so reckless as to reduce one to helpless laughter, is a blot on a distinguished publisher's list.

TRAVEL

Now that the national appetite has been glutted with fake and semi-fake travel books, we have at last the genuine and sizzling article. You may have noticed that the emergence of a travel book in these columns is a fairly rare event. We take credit for that. Eugene Wright's "The Great Horn Spoon" and Seabrook's "The Magic Island," both superlative examples of their kind, have been among the few exceptions. But whatever else you may say against us, we have yet to fall for the travel book racket. The vociferousness of our colleagues has several times brought us to the brink, but some mystic force has invariably dragged us back in the nick of time. No one has ever congratulated us on this form of teetotalism, perhaps no one has ever noticed. But we have not omitted to congratulate ourselves.

Now the time has come to make an honourable and manly concession. A book has appeared that compels us to compromise: Roy Chapman Andrews's "ENDS OF THE EARTH" (*G. P. Putnam's Sons, Inc.*). Andrews is foremostly a scientist, secondly an explorer, and not at all a travel-book writer. His book is simply, sometimes ineptly, written, but his sincerity is so patent, and his material is so magnificent that it doesn't make any difference. Naturally, this is no scholarly report to a museum. It is simply a popularized account of some good times in

(Continued on page 202)

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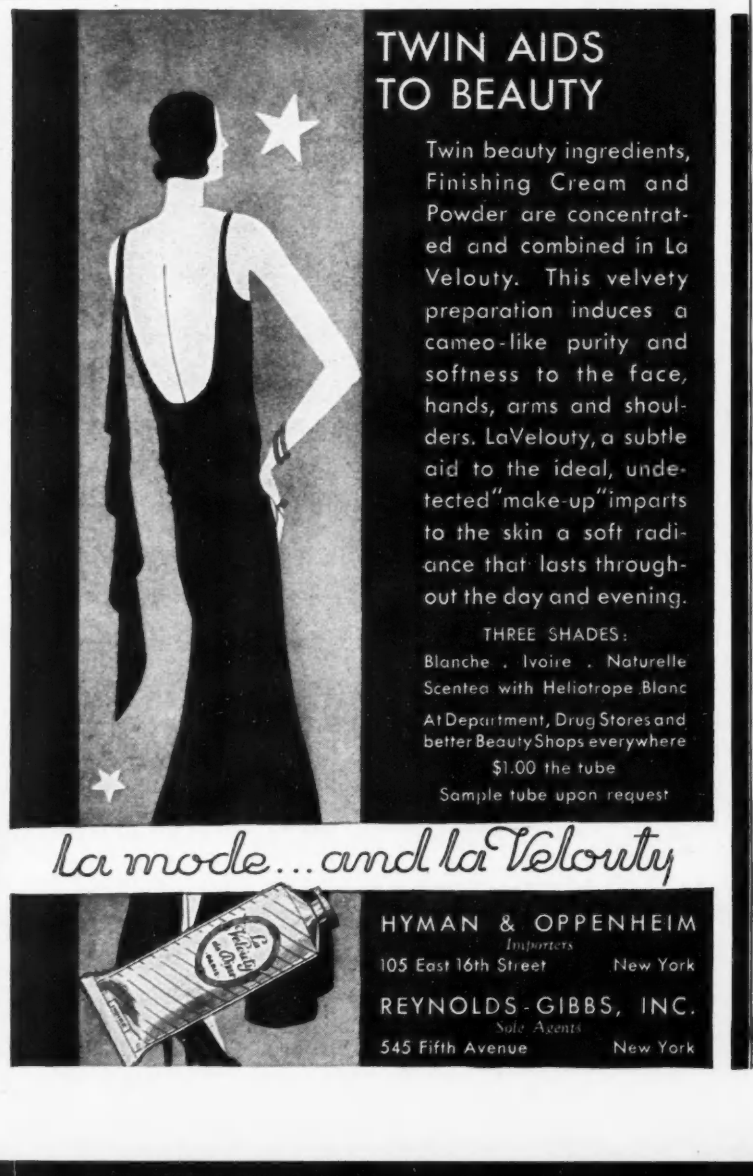

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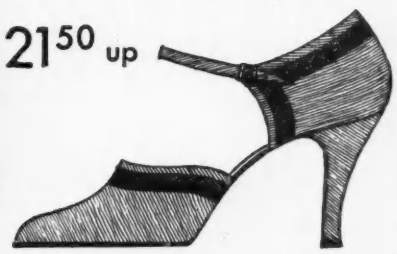

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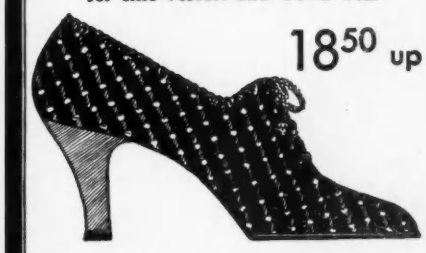

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WHAT THEY READ

(Continued from page 200)

has had, and some remarkable things, people, and events he has seen. But the attitude out of which his book is written and the training of the man differentiate it absolutely from nearly all other travel books. The point is that Mr. Andrews had probably never intended to write such a book. This is, as it should be, a by-product of more important enterprises. While most other such books are the results of gambles, in which an ambitious young buck bets the expenses of a flying trip through Zululand or Brobdingnagia against the chances of making it back and more on a book about the wonderful things he saw, Mr. Andrews put in a large chunk of his early career doing nothing else but learning all that could be learned about whales. He has done a fascinating book—and you will be fairly safe in accepting its truthfulness—, and I can recommend it to you without reticence.

A CLASSIC

American letters has produced singularly few of that type of kindly observer and genius of mimicry represented by Mark Twain. That Clemens's most memorable books deal with people under voting age seems irrelevant and is, for our present purposes, a fortunate accident serving to clinch an apposite analogy. The point is that we have a surfeit of adult and responsible writers and a dearth of those whose senses and memories have not grown dull and cold and corrugated with the importance of mature citizens.

Of the latter company was Samuel Clemens. And of the latter company is Percy Crosby as exhibited in his novel "SKIPPY" (*G. P. Putnam's Sons*). Crosby has already been compared to Mark Twain by all those who are honest enough to be able to repose confidence in their own perceptions. And so we have the disconcerting phenomenon afforded by those unofficial treasurers of the national supply of Comparisons and Analogies who have attempted to cancel the kinship between Twain and Crosby. The patriotism of these Defenders of the Faith takes the form of refusing to believe that America is capable of producing another humorist mentionable in the same sentence with Twain. When the two names occur in any such proximity, they are able to adduce all sorts of reasons, racial, professional, bibulous, and nuptial ties, to explain it, overlooking the not inconspicuous (one would think) chance that Crosby's book is really a landmark in American humour. For, in fact, such it is.

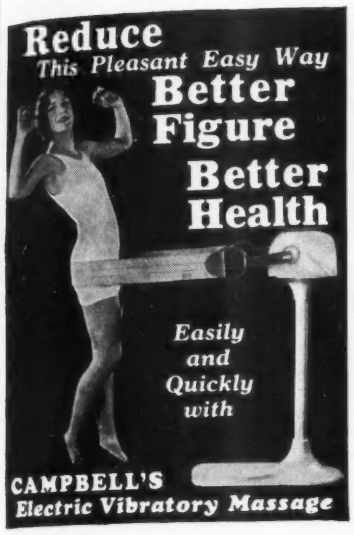
The newspaper comic strip, "Skippy," is nationally known as an amusing and fresh and unhackneyed rendition of small-boy humour, necessarily veering perilously near the type of "Sonny-sayings" humour. In terms of mass appeal, the comic strip has undoubtedly been extremely successful, but it is to be doubted whether the novel "SKIPPY" will have any such broad appeal. It is in some ways an antagonizing book. Crosby has not, of course, the superb style sense of Clemens. He substitutes in the occasional passages of pure description a kind of purple prose that definitely offends. Where his literary sense is at all challenged, he rushes forth with flamboyant and bombastic over-statement, apparently anxious to show that he can write as well as the best of them. In such passages, oddly enough, he is comparable to Benjamin de Casseres. But let him alone, permit him to remember and really to create, and he is matchless. Matchless, at least, in our own times. A thousand times we are flushed with the transfiguring pleasure of long-lost recognition. We are reminded, as by "Huckleberry Finn," of our own youthful and passionate asininities. Suddenly, the moment is there again, as true in the time of Caesar as of Henry Ward Beecher as to-day. Whether civilization is on its rise or its decline, in the Elizabethan or Victorian or the Machine Age, the boy-mind remains substantially the same. It applies itself to varying kinds of material, but it does substantially the same things with its material. And it is so rarely that this beautiful and imperishable gold is husbanded. Well, Percy Crosby has done it. You will, after all, survive without reading most of the books currently published, and, for that matter, you will survive without reading "SKIPPY;" but, in the latter event, you will survive more dully, with the knowledge that something is missing. Crosby has really added something to the contents of the world; Niagara Falls and the Grand Canyon and the Sphinx are assets in their way, but they do not preclude the necessity for such an addition as "SKIPPY." The book is given direction and perhaps to a degree limited by a design.

Through the adventures of Skippy, one is aware of the evolution of his background from a small town to a small city, a real estate boom town. The happy provincialities of the village disappear one by one and are displaced by the symbols of a bustling and progressive Push. The milkman, the friend of the boys, sees the twilight of the old and the garish and uncomfortable dawn of the new. The gang of boys is not made up of types; Skippy and his friends are beautifully individualized people, and, as do the members of any gang, they balance one against the other. As for the incident, one hesitates to uncover any detail of it. It is necessary to read it yourself. How did the contemporary reviewers of "Huckleberry Finn" deal with this situation? D. C.

STITCHES IN TIME

In this machine-made age, when a premium is put upon speed and quantity, it is, perhaps, not strange that there is a growing enthusiasm for handwork. Fine needlework and embroidery—*not* the "fancy-work" which is so characteristic of the not-so-gay 'nineties—are again assuming their place among the arts, and modern artists, like Vanessa Bell, have shown their flexibility and appropriateness as a medium.

Whether one's interest is in doing some elaborate creative piece or merely in some more modest effort for one's home, "SAMPLERS AND STITCHES," by Mrs. Archibald Christi (*E. P. Dutton and Company*), will prove fascinating reading. Mrs. Christie is not only complete mistress of her art, but she writes about it in such a way that even the casual reader catches something of her fine zeal. Besides being charmingly written, the descriptions and illustrations of the various stitches are simple and direct, and the photographs of completed work, both ancient and modern, are delightful. Even if one has no ambitions towards making a sampler for future generations to prize, this book is invaluable alike to novice and expert needlewoman. M. C. H.



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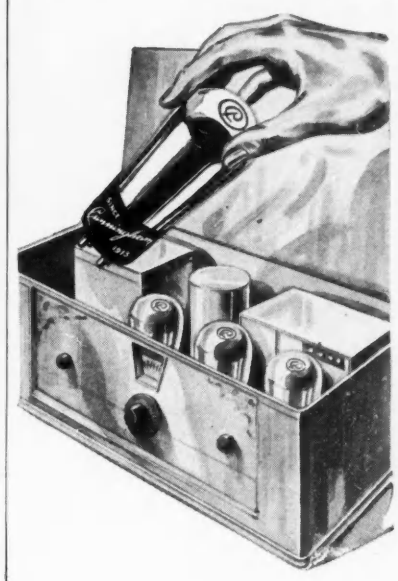

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MERRY CHRISTMAS TO FATHER

THERE is no question but that the master of the house comes out at the little end of the horn at Christmas time. Cartoonists represent him overwhelmed on the second of January by a stack of bills, mountain-high. This is one time where it is the man who pays, and generally he pays for presents he has never seen, bought for people he often knows only slightly or for various gifts to himself, none of which he really wanted. He may not mind paying. He may be the open-handed sort of man who would give five hundred dollars or five thousand dollars as easily as fifty—if he were consulted about it. Sometimes, he starts a mild investigation as to the whys and wherefores.

"What was that cigarette box you bought last month?" he may inquire. "I had a bill for twenty-five dollars for it to-day."

"O, that was for the Fosters," comes the hurried explanation. "Those nice people I met on the boat last summer. Don't you remember—I introduced you to them on the pier."

The investigation may end at this point. Or it may continue in this vein. "That seems a bit high just for mere acquaintances from the boat. You've not seen anything of them since, have you?"

"Well, no. But Sybil called me up, one day, and they've been meaning to have us out for a week-end all autumn, only their little boy had the measles and then their cook left. But they were awfully nice to me coming home."

OVERWORKING THE CHRISTMAS SPIRIT

So it goes. And the head (nominal) of the family is not to be blamed if, after several such items, he rebels somewhat against the orgy of giving that Christmas seems to mean. Unless his wife is very, very independent financially, she does not do anything really adequate in the way of gifts for him. The month of golf at Pinehurst or the motor-boat or the first editions that he wants are quite beyond her, so she gives him—alas, all too often!—what may best be described as expensive gadgets, or some article of dress that he would never have selected for himself, or—and this is really the unkindest cut of all—something for the house that she wants herself.

All this is very poor economy. That does not mean that no present should be expensive. Real economy is the spending of money so as to get the most out of it. The gift that is packed away never to be used or given to the cook represents a waste of money. If Christmas lists and Christmas buying were planned with something of the intelligence that most people put into planning almost anything else they undertake, there would be much less tendency to go berserk in the department stores on December twenty-fourth and far fewer gifts exchanged on December twenty-sixth And, last, but not least, much smaller bills on January second.

At this point, some one is sure to say, "I hate being sensible about Christmas. I loathe women who have their Christmas shopping all done by Thanksgiving. And I think making a plan takes all of the fun and spontaneity out of a thing," and they begin a harangue invoking Washington Irving's Old English Christmas, Dicken's Christmas Carol, and the good old days (of which they know nothing, save by hearsay), until the listener steals quietly away. Of course, there is something to be said for letting sentiment have its fling. But good sound common sense has to enter into any project if it is to be a success. Behind every memorable party is the intelligent effort of a good host or hostess. Even people who are so much in love that they are driven to marry each other have to sit down and figure how they are going to afford it. And it is really rather satisfactory to make out a Christmas list, which includes not only the names of friends and relatives, but the approximate amounts to be spent on them. Certainly, nothing could be more acceptable to the head of the house, especially if he is consulted about it all.

REVISE THE CHRISTMAS LIST

But before one starts even the preliminary figuring, aren't there some names that are merely held over, year after year, from pure habit? Every one has certain acquaintances, forgotten at all other seasons, survivors of other eras in one's life who pop up at Christmas with presents for the whole family. Each year, there is a timid resolution to end this foolish and automatic exchange, and, each year, one's courage fails, and some ill-considered present is packed off in haste. The recipients' tastes and inclinations are unknown, and they generally display the same ignorance in their selection of gifts. Then, old Mrs. de Luxe, who has everything, is given something priced in proportion to her own income, rather than the donor's. If all of these names must be kept on the list, then by all means put down some moderate amount opposite their names and send them standard presents. Standard presents, of course, are flowers, chocolates, cigarettes, salted nuts, or books, and there are few cases where they are not welcome.

Charities come next in consideration —"neediest families," employees, poor relations, the Red Cross, the Salvation Army, and others equally deserving. These should be settled beforehand in joint council and attended to with promptness and dispatch.

As for the children of the family, it requires a nice sense of adjustment to calculate how much to spend and what to buy. Their own immediate wants are always so all-important to them that it seems almost cruel to give them what, in one's own judgment, they should have, instead of what they would prefer. It does seem ridiculous and unnecessary to have young William's room done over when he wants a theatre party more than anything else and regards a collection of college banners as the ultimate in decoration. And if the sub-deb of the family wants an evening wrap, certainly there is no need to give ten-year-old Mary one also, when her heart is set on new ice-skates and a camera. And squandering an equal amount on the smallest members of the family is a real waste, as they are just as happy with less expensive toys.

As for the two heads of the household, this is the time for the luxuries that may seem an extravagance at any other season, such as jewellery or furs or antiques. And, also, there are the presents enjoyed by the whole family—the new motor, the new radio or extra special gramophone, the motion-picture camera. This is a place where large expenditures bring a return in pleasure.

Christmas has come to be the largest event in the business year, and months of labour and millions of dollars go into the preparations for it. But let the American woman who is the chief dispenser of these millions spend them with wisdom, so that the American man, who is the provider of them, will feel "Merry Christmas" to the bottom of his heart, rather than in the bottom of his pocket.

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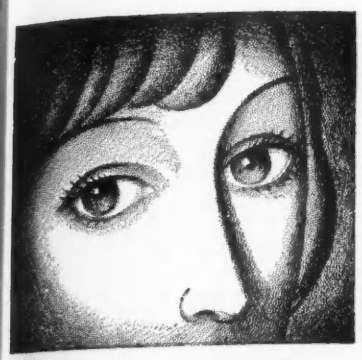

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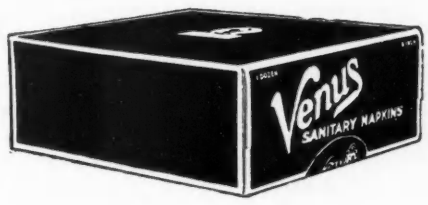

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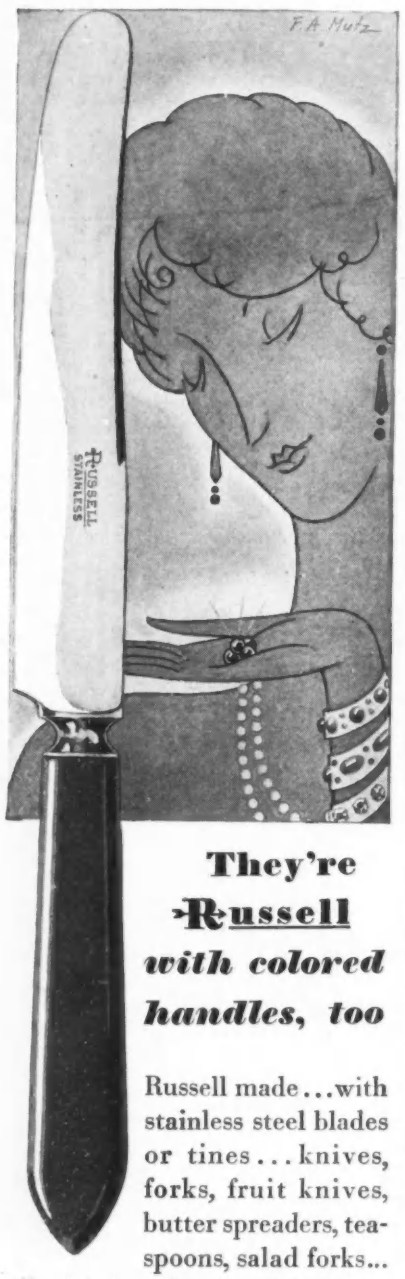

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MUSICAL PARTIES

Those Entertainments at Which, Too Often, Music Is Food for Talk

THIS is the beginning of the season, when to entertain and to be entertained play a large part in the scheme of things. And so there arises the need for parties and the giving of parties—a mighty, but hazardous business! What energy is expended during these throbbing months by those who attempt to provide entertainment for insatiable, though, alas! so often spoiled, sophisticates. Dancers, musicians, clairvoyants, impersonators, performers of every kind are engaged at random.

On the whole, however, the musical party is the one most often attempted. But, in the course of its career, there are many pitfalls, and the dangers of boredom or discomfort on the part of the guest, on the one hand, and the possibility of acute suffering from the artist's point of view, on the other, are so real that we feel justified in making them temporarily actual through the medium of print.

THE ULTIMATE HORROR

To begin with an accumulation of horrors, what of the hostess who compiles her list from the names of people to whom she may be indebted, or who are in some way "important," regardless of their taste for or knowledge of music? She brings them to her house, to seat them on rigid, bleak little gilt chairs, crowded into a hot space, under the glare of strident lights, and then asks them to listen either to detonations from an instrument or a human voice, deafening at such close range. Or else, she offers them the carefully prepared and often exquisite performance of a very great musician—labour in vain, emotion thrown out to land on arid ground!

Of course, parties must be given and people invited for one reason or another. If one's friends are legion, and the thing must be done once and for all, the only hope for making the best of a bad situation, it seems to us, is to mitigate the horrors to some extent. To use comfortable chairs whenever possible, to dim the lights, and rigidly to enforce martial law on late-comers and makers of disturbing sounds should be three cardinal rules. (Isn't there somewhere a caterer music-lover whose men have been trained to a proper respect for the great art, so that they work tactfully in the matter of suppressing the laughter and whispers of those guests who linger on the outskirts of parties, and, at the same time, perform their own duties in utter silence?)

WHEN SILENCE IS GOLDEN

What is there about crowds of closely seated human beings that seems to create in them an almost irresistible urge toward conversation? The psychiatrist, no doubt, would have an answer ready for us—something to do with escaping libidos. At any rate, the presence of music serves to stimulate rather than to abate this desire, and it is indeed a valiant hostess who can keep down the voices of her inattentive guests. Here we may suggest one great boon to that hard-pressed lady. It is a room set apart for those to whom to listen to music is such an ordeal as is not to be tolerated. This should be a haven where, one by one, may forgather recalcitrant husbands, eminent scientists intent on their own problems, lions great in fields other than music, and any who are irresistibly conversationally inclined.

Most important of all for this type of party is a short program. Let the music serve merely as an excuse for drawing the assemblage. Having manifested itself for a brief while and thereby served its purpose, the audience can then be set free to enjoy the more satisfying pleasures of food and drink and unchecked conversation. This will also enable the musician of the evening to make his escape. He has probably by this time realized, poor soul, that the haphazard choice on the part of the hostess, which happened to fix on him for the evening's entertainment, was somehow not entirely fortunate. As he has gazed at the politely apathetic faces of his audience, he has perhaps vaguely wondered whether a trained bear, a ventriloquist, or possibly a German band of the kind so loved by Queen Victoria might not have been vastly better. He is apt, we think, to be right and, therefore, should not be subjected to an over-arduous struggle in view of the response.

MUSIC FOR THE FEW

There are, of course, those fortunate owners of charming music-rooms who are able to combine within their doors, at one and the same moment, the presence of a great artist with a few people who care very much about what he has to give them. We remember an evening, for instance, when ten or twelve of us were permitted to hear a beautifully trained string quartet play with one of the greatest pianists of all time, on and on throughout a quiet evening of an early spring in Washington. And another perfect evening was when a singer of beautiful voice and marvellous personality sang to a handful of enthusiasts, who listened and watched, seated in a lovely room lit only by candles, an open fire, and white moonlight reflected from the snow outside the windows.

Music at gatherings such as these fulfils the purpose for which its composer destined it. No barrier stands between him and his audience, for they who interpret it are able to display all of its beauty, working as they then are in an atmosphere of intelligent sympathy.

We realize, of course, that such completely ideal combinations of circumstances are indeed hard to achieve, but only in this way can music's charms be really felt and truly appreciated.

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Novel Gift...

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TO MEET Fresh Fruit Juice speed requirements comes along the *perfected* and *proved* Orange and Lemon go-getter known far and near as Sunkist Junior Electric Extractor —*and guaranteed* for frequent, fast and exacting home service by the California Fruit Growers Exchange.

Not only a handsome donation, but much wanted because it snaps out a glass or a gallon of juice for breakfast—or other purposes—with alacrity equaled by no other method.

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